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ABSTRACT

Two sections comprising this guide -- a program or curriculum guide and a teacher orientation or teacher's resource -- are designed to be used together for teaching about Hawaii in the fourth grade. Activities in the curriculum guide are based upon an inquiry-conceptual approach and focus on the formation of concepts and generalizations which help students develop an understanding of culture. Organizationally, the curriculum guide is divided according to concepts and their accompanying activities, with specific objectives listed for each activity. Concepts included are migration, environmental adaptation, social organization and control, roles and rules, interdependence, socialization, social values and behavior, political organization and change. The teacher's resource presents aspects of ancient Hawaiian life. It contains student and teacher annotated bibliographies and resource places. Topics covered in the teacher's resource are migration and origin, geography and geology, shelter, food, clothing, occupations, religion, government and society, games and sports, and music. This guide is meant to be used flexibly -- teachers should adapt and modify it appropriately for their students. (Author/ND)

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A HAWAIIANA PROGRAM GUIDE & TEACHER ORIENTATION

OFFICE OF INSTRUCTIONAL SERVICES • DEPARTMENT OF EDUCATION • STATE OF HAWAII • TAC 74-7350 • FEBRUARY 1974

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A HAWAIIANA PROGRAM GUIDE & TEACHER ORIENTATION

A MASTERS PROJECT
PRESENTED TO THE
GRADUATE SCHOOL
UNIVERSITY OF HAWAII

IN PARTIAL FULFILMENT
OF THE REQUIREMENTS
FOR THE DEGREE
MASTERS OF EDUCATION

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DECEMBER 11, 1973

OFFICE OF INSTRUCTIONAL SERVICES • DEPARTMENT OF EDUCATION • STATE OF HAWAII • TAC 74-7350 • FEBRUARY 1974

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INTRODUCTION

This is a curriculum guide in Hawaiiana for the fourth grade. It is to be used in conjunction with the Teacher Orientation which contains information on various aspects of ancient Hawaiian life. Both the guide and Teacher Orientation section are included in this publication. Hopefully, the latter section will be a handy and readily accessible resource for the teacher, which includes student and teacher annotated bibliographies and resource places.

The activities in the first part of this publication (curriculum guide) are based on an inquiry-conceptual approach. Therefore, an understanding of this teaching strategy is necessary. All of the activities are focused on the formation of concepts and generalizations taken from the Elementary Social Studies Program Guide (Department of Education, 1972). However, the authors have selected those concepts and generalizations which would help students develop an understanding of the concept of culture. In other words, culture is used as the unifying factor in our guide. The authors view culture as being a total way of life, focusing on values, beliefs, and norms.

Organizationally, the guide is divided according to the concepts and their accompanying generalizations. Accordingly, specific objectives have been listed for each activity.

Throughout the guide, notes to the teacher are included to help clarify and understand the activities. It is hoped that teachers will find this useful.

It must be stressed that these activities should not be followed precisely. Flexibility is urged. The intent of this guide is to merely provide a reference point for teachers. For example, although the ancient Hawaiian setting is used, other cultural settings may also be included. Also, it is important that teachers take into account the needs and backgrounds of their students in using and revising this guide. Furthermore, where possible student responses are listed, it is not the intent that they be taken as the desired outcomes. They are merely to serve as a guide for teachers in what they might anticipate.

The authors hope that this guide will prove useful and rewarding for both teachers and students.

FOREWORD

A Hawaiiana Program Guide was developed by a team of graduate students at the University of Hawaii, in partial fulfillment of their degree requirements.

This publication is a resource guide, correlated with Level II, Theme I, "Man and His Relationship to the Natural and Cultural Environment: Hawaii," of the Elementary Social Studies Program Guide.

The guide is organized around broad concepts and their accompanying generalizations. Specific objectives are also developed for each unit. These are followed by a number of sample learning activities that could be developed with students. Notes to the teacher are included throughout the guide to assist teachers in planning and following through on the activities.

This guide is accompanied by a companion publication entitled Teacher Orientation, which includes resource information related to the units of study.

It is hoped that this resource guide will be used flexibly, and teachers should adapt and modify the objectives and activities as they deem appropriate for their particular students.

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PART I

A HAWAIIANA PROGRAM GUIDE

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OBJECTIVES

1. To improve the student's self-concept through appreciation of his own as well as other cultures and heritages.

2. To develop and use inquiry processes.

3. To develop an understanding of the concept "culture."

4. To develop those skills which will result in an autonomous learner.

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CONCEPTS AND GENERALIZATIONS

MIGRATION

1. Migration of people is related to social, economic, and political factors.

2. When people migrate they carry with them their customs, traditions, and beliefs.

ENVIRONMENTAL ADAPTATION

1. Man is affected by and utilizes his natural environment in securing basic needs.

2. The satisfaction of man's needs depends on the conservation of both natural and human resources; conservation is helping man make wise use of what he has today in order to ensure the needs of the future.

3. Man's cultural background (needs, wants, level of technology, values, etc.) influences his adaptation to the environment.

SOCIAL ORGANIZATION

1. Societies require a system of rules (codified and uncodified) of behavior for mankind to survive.

SOCIAL CONTROL

1. Communities organize customs, rules, and laws through social control.

2. Social control involves making laws, interpreting laws, and enforcing laws.

ROLES AND RULES

1. Everyone in a society has roles that he should perform. Each individual assumes different roles simultaneously and/at different stages of their lives.

2. Society develops rules to help individuals and groups to perform their role functions.

INTERDEPENDENCE

1. As members of a family, a community, a nation, and the world, man is interdependent on others for the satisfaction of needs.

SOCIALIZATION

1. Man is a product of heredity and enviroment; he inherits and learns patterns of behavior through social interaction.

2. Patterns of family life differ among cultural groups, but the basic functions of socialization are the same.

SOCIAL VALUES AND BEHAVIOR

1. An individual's cultural surrounding (values, beliefs, and norms) exerts a powerful influence on him throughout his life. He thinks, feels, and acts according to the dictates of his culture in order to be an acceptable part of it.

POLITICAL ORGANIZATION

1. Political organization (government) resolves conflicts and makes interaction easier among people within their environment and/or groups.

2. Governing bodies are structured according to the purposes of the community, nation, or larger group.

CHANGE

1. Change has been a universal condition of human society. Change and progress, however, are not necessarily synonymous.

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MIGRATION

GENERALIZATIONS: 1. Migration of people is related to social, economic, and political factors.

2. When people migrate they carry with them their customs, traditions, and beliefs.

OBJECTIVES: 1. The students will be able to recognize influences which cause people to migrate.

2. The students will be able to arrange events in a timeline.

3. The students will develop skills in gathering information through interviews.

4. The children will develop skills in compiling data (Retrieval chart).

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TEACHER NOTES	LEARNING ACTIVITY
If there is a lack of student experience in this area, the teacher should focus the discussion on possible reasons for people's movement (student hypothesizing).	A. Opening discussion 1. Students discuss their experiences, if any, for moving (e.g. from one town to another, one neighborhood to another, one state to another), with primary emphasis on the reasons behind their movement. a. Why did you move?

TEACHER NOTES	LEARNING ACTIVITY
For Hawaiian children, different questions might be used in the questionaire. E.g. Have your parents or grandparents ever moved from one island or one section of an island? Why?	1) Possible student responses a) Better job opportunities b) Better neighborhood c) Better housing d) Closer to the city (stores, schools, etc.) 2. Students will go home and ask parents or grandparents about the following: a. Where did your ancestors come from? (e.g. If from Japan, what province?) b. Why did they come to Hawaii? c. Name a few customs of their respective ethnic group. d. When did they arrive? e. What kinds of problems did they have? 3. A questionaire could be devised by the students. Some of the information collected would be used in other units.

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TEACHER NOTES	LEARNING ACTIVITY
The two following migration activities are intended to follow this opening one.	4. Students then discuss and/or compile their findings. a. A time line can be used for the information gathered from 2d. From this time line, students would see that events may be placed within a sequence of space and time, space being geographical local, and time being year of arrival. b. Data retrieval chart may be used to compile data, which may be used as reference in later discussions. 1) Retrieval Chart -- Data a) Where from b) Date of arrival c) Reasons for moving d) Customs and/or traditions of respective ethnic groups.

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MIGRATION

GENERALIZATION: Migration of people is related to social, economic, and political factors.

OBJECTIVES:
1. The students will be able to identify influences which caused people (the Hawaiians) to migrate.
2. The students will be able to apply previous data to a new situation.
3. The students will develop skills in cooperative group work.
4. The students will develop skills in problem solving:
   a. Drawing generalizations from evidence.
   b. Evaluation of ideas as to pertinence.
   c. Application of previous data to a new situation.
5. The students will be able to use and interpret information gathered from the retrieval chart.

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TEACHER NOTES	LEARNING ACTIVITY
	A. Teacher refers back to the time line and retrieval chart. Students are asked where they think the Hawaiians fit into the time line and retrieval chart. 1. Possible student response: a. The Hawaiians were always here.
If this response is given, the teacher could	

TEACHER NOTES	LEARNING ACTIVITY
distribute the chant "Hawaii Loa" to be read by the students. (The chant is included following this activity.) A story may also be substituted. It should show students that the Hawaiians did migrate from another land.	b. The Hawaiians, like other ethnic groups, did come from another land. B. Teacher shows the Pacific area including Asia, Micronesia, Polynesia, Melanesia, North America. Refer back to the retrieval chart with emphasis being on the origin of their ancestors. 1. Students or teacher locate these areas on the map. C. Locate Hawaii on the map to see its geographical relations to other Pacific areas. Taking distance as a determining factor, teacher asks students where they think the Hawaiians came from. 1. List student responses. 2. Discuss responses to eliminate the far-fetched.
Good time for a discussion of other factors	

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TEACHER NOTES	LEARNING ACTIVITY
(e.g. physical appearance, language, culture, etc.) which influence the feasibility of students' migration responses. Teacher should tell students that experts have not yet agreed upon a correct migratory pattern. Small discussion groups may be formed with large group discussion following.	D. Teacher gives explanation of the Polynesian triangle and how the Hawaiians are believed to be part of the Polynesian stock. Depict the triangle on the map. E. Hypothetical situation: 1. Teacher tells students that Tonga is the dispersal point for Polynesian migration. 2. Students are to pretend they are in Tonga: a. Suppose you were an inhabitant of Tonga. What might make you want to move? (Student hypothesizing, using retrieval chart data: e.g. Overpopulation?) F. From an examination of the retrieval chart and previous

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TEACHER NOTES	LEARNING ACTIVITY
	activity, teacher should test students verbally to see if generalization has been grasped -- What can you say about the migration of all people? Generalization 1: Migration of people is related to social, economic, and political factors.

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The poem entitled "Hawaii Loa" from Keola, A Boy of Old Hawaii, by Caroline Curtis has been removed to conform with copyright law.

From Keola, A Boy of Old Hawaii,
by Caroline Curtis.

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MIGRATION

GENERALIZATION: When people migrate they carry with them their customs, traditions, and beliefs.

OBJECTIVES:
1. The students will develop skills in cooperative group work.
2. The students will develop skills in drawing generalizations from evidence.
3. The students will recognize that when people migrate, they carry with them their customs, traditions, and beliefs.

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TEACHER NOTES	LEARNING ACTIVITY
There are two alternatives which may be used in presenting this generalization. Activity 2A and Activity 2B will be used to denote these alternatives.	ACTIVITY 2A A. Refer back to the retrieval chart of Activity 1, in regards to the various ethnic groups' traditions and/or customs.
The discussion should focus upon generalizing that people carry their traditions wherever they	B. From examining the retrieval chart (which should show specific ethnic group and their customs and/or traditions),

TEACHER NOTES	LEARNING ACTIVITY
go. It could be extended to include the ancient Hawaiian experience. E.g. How their customs and traditions were kept during migration and upon arrival.	discuss <u>how</u> these customs or traditions made their way to Hawaii.
The intent of this activity is for the students to use previous knowledge of the different customs of these respective ethnic groups. Students should note differences in the three groups.	ACTIVITY 2B A. Divide students into 3 groups, each representing either the Hawaiians, Japanese, or Caucasians. The groups are to pretend that they were the first arrivals on the Hawaiian islands. 1. Groups are to discuss: a. The food and clothing they would bring over. b. The kinds of shelter they would build. B. Each group presents its results. C. Classroom discussion should lead to the idea that each group carried with them the respective group's customs and/or traditions. E.g. Japanese planted rice, their homes had shoji doors, etc.

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TEACHER NOTES	LEARNING ACTIVITY
If students are unable to grasp the focus of the previous activity, the following may be used: Teacher is to focus the discussion on the students' life style. E.g. What they do after school, what they do at Christmas, etc. Would these things be carried on if they were to move to a different country? Why?	1. Guideline questions: a. Why did the three groups come up with different results? b. What similarities did all three groups have in common when they moved? D. Students generalize about the movement of people in general (carrying their customs and traditions).

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ENVIRONMENTAL ADAPTATION

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ENVIRONMENTAL ADAPTATION

GENERALIZATION: Man is affected by and utilizes his natural environment in securing basic needs.

OBJECTIVES:
1. The students will identify man's basic needs (food, clothing, shelter).
2. The students will identify how the natural environment affects the way man secures his basic needs.
3. The students will identify how man utilizes the natural environment in securing basic needs.
4. The students will develop discussion skills.
5. The students will develop skills in compiling data (retrieval chart).

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TEACHER NOTES	LEARNING ACTIVITY
The focus of the discussion should be on what the basic needs are (food, clothing, shelter). The purpose of this question is for the students to realize how the environment affects how	A. Students are to imagine that they are stranded on an uninhabited island. 1. Discussion guideline a. What would you need in order to survive? b. What are the first things you would have to consider and do in order to survive? c. What kinds of factors would influence how you would meet these needs?

TEACHER NOTES	LEARNING ACTIVITY
the basic needs are met. If students are unable to get the point through the examples of the uninhabited island, other settings should be used (e.g. The jungle setting, the desert setting, and the arctic setting).	
Discussion should focus on how the environment affects the way man secures his basic needs and how man is affected by the natural environment in meeting these basic needs.	B. Comparison between the Eskimo and Hawaiian through a retrieval chart. 1. Retrieval chart should include description of the environment, food, clothing, and shelter. 2. Students investigate the two environments through research or teacher provides film (fill in retrieval chart). 3. Discussion of retrieval chart.

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ENVIRONMENTAL ADAPTATION

GENERALIZATION: The satisfaction of man's needs depends on the conservation of both natural and human resources; conservation is helping man make wise use of what he has today in order to ensure the needs of the future.

OBJECTIVES:
1. The students will begin to identify the importance of conservation of natural resources for future needs.
2. The students will develop skills in planning and contacting of resource speakers.
3. The students will develop skills in interviewing.
4. The students will develop discussion skills.

TEACHER NOTES	LEARNING ACTIVITY
	A. Opening discussion 1. Guideline questions a. What do you think would have happened if the ancient Hawaiians were able to fish anywhere they wanted to, whenever they wanted with no limit to their catches? (Depletion of fish

TEACHER NOTES	LEARNING ACTIVITY
See Teacher Orientation, "Occupations, Fishing."	supply) b. If you were in this situation, how would you remedy this problem? 2. Teacher explains the ancient Hawaiian fishing kapu which regulated fishing to ensure conservation. Teacher explains conservation at students level. B. Follow-up activity (Present day setting in Hawaii) 1. Students investigate what's happening in the fishing area today.
As much as possible, students should do as much of the planning and contacting of the speakers as possible.	a. Class participates in the planning of having a guest speaker in fishing with teacher guidance. 1) Possible resources a) Dept. of Land and Natural Resources, Fish and Game Division b) Office of Environmental Control c) Life of the Land d) Large fish markets (Tamashiro Fish Market) b. Students also plan the questions they would ask

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TEACHER NOTES	LEARNING ACTIVITY
The purpose is for students to get an expanded perspective of the importance of conservation.	their speakers. 1) Possible areas of concentration a) Fishing practices b) Conservation practices and why needed c) Problems in fishing (depletion, pollution) d) Possible solutions to the problems c. Discussion following the speaker should focus on conservation practices in other areas.

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ENVIRONMENTAL ADAPTATION

GENERALIZATION: Man's cultural background (needs, wants, level of technology, values, etc.) influences his adaptation to the environment.

OBJECTIVES:
1. The students will identify man's cultural background (level of technology, needs, and wants) as influencing his utilization of the natural environment.
2. The students will develop discussion skills.
3. The students will compare ancient Hawaiian and modern farming through the interpretation of pictures.

TEACHER NOTES	LEARNING ACTIVITY
Pictures of ancient Hawaiian farming life may be borrowed from the Academy of Arts. Joseph Feher's Hawaii: A Pictorial History may also be used. Teacher should present information if and when needed. See Teacher Orientation, "Occupations -- Farming."	A. Teacher presents students with pictures of farming life in ancient Hawaii and modern farming life. 1. Discussion guideline a. Description of pictures. b. Differences and similarities of pictures. c. Why are there differences? d. What factors influenced these differences?

TEACHER NOTES	LEARNING ACTIVITY
The focus of the discussion should be on man's level of technology, needs and wants as influencing his utilization of the natural environment.	e. Would ancient Hawaiian farming techniques (o'o) be feasible if used today? Why or why not?

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SOCIAL ORGANIZATION AND SOCIAL CONTROL

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SOCIAL ORGANIZATION and SOCIAL CONTROL

GENERALIZATIONS:

1. Societies require a system of rules (codified and uncodified) of behavior for mankind to survive. (Social Organization)
2. Communities organize customs, rules, and laws through social control. (Social Control)
3. Social control involves making laws, interpreting laws, and enforcing laws. (Social Control)

OBJECTIVES:

1. The students will be able to recognize the need for rules for the survival of social groups.
2. The students will identify the ancient Hawaiian kapu system as a set of rules essential for survival.
3. The students will develop skills in cooperative group work:
   a. Planning group action with divided responsibility.
4. The students will develop research skills:
   a. Identifying purposes and planning.
   b. Location of information.
   c. Selection of pertinent information.
   d. Compiling information.
   e. Reporting skills.

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TEACHER NOTES	LEARNING ACTIVITY
There are three alternatives to opening this activity. Steps A and B are used to note these alternatives. Examples of rules should be as varied as possible for a more active discussion.	A. Students are to discuss some of the rules they must abide by when they are out on the playground (or when they are participating in a sport) and the reasons behind these rules. 1. Examples: a. No pushing or shoving b. Play fair c. Take turns fairly B. Focus the discussion on the consequences which would result in the absence of these rules and the need for these rules (Would the playground be the same without these rules -- social control: protection, order, respect. (EXTENSION: Discussion may be extended to include societie's rules and/or laws as a means of survival

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TEACHER NOTES	LEARNING ACTIVITY
	and order.)
	OR (ALTERNATIVE)
	A. Teacher explains to the students that for the next half-hour, all classroom rules will be suspended. Students will be allowed to do whatever they want. Stress should be made upon the fact that it is not a free study period.
	B. Discussion of what occurred and what students experienced.
Questions should be geared toward the students' understanding that rules are necessary for the class to function.	1. Possible questions: a. What did you do during this period? b. Did someone do something to you that you didn't like? c. Did you do something that someone else didn't like? d. What effects do you think your behavior had on

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TEACHER NOTES	LEARNING ACTIVITY
	the other classes? e. How did you feel at the time? f. What happened to the classroom as a whole? (EXTENSION: Discussion may be extended to society's rules and/or laws as a means of survival and order.)
	OR (ALTERNATIVE)
This activity is to present students with a problematic situation in which the students will become aware of the necessity for rules. Discussion will depend upon the students' responses to the situation. The following are two possible ways discussion might proceed.	A. The teacher is to present the class with the problem of distributing one candy bar among all of them. No directions of division should be offered. B. Discussion to follow 1. The disorderly reaction. a. Discussion guideline 1) Children are to describe what went on. 2) Children are to discuss why the situation resulted the way it did.

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TEACHER NOTES	LEARNING ACTIVITY
Teacher should emphasize the unconscious adherence to rules -- i.e., the democratic selection of a person to distribute the candy.	3) Students discuss problems they faced in the distribution of the candy. 4) Children discuss how the situation might have been improved or how the problem may have been resolved. 5) Students are asked how they would avoid the same disorder if they were to pose the same situation to a different group of students (Necessity for rules). 2. The systematic reaction a. Discussion guideline 1) Students are to describe what went on. 2) Students are to discuss why the situation resulted the way it did. 3) Students discuss what the situation would have been if there were no rules. C. Teacher tells students that the Hawaiians also had a system of laws known as kapus concerning various as-

TEACHER NOTES	LEARNING ACTIVITY
Other kapus may be used.	pects of their lives. Teacher lists kapus on the board. 1. Examples: a. Taking of certain fish at certain seasons was kapu to protect fish in reproduction. b. During the Makahiki it was kapu to engage in warfare. c. It was kapu to cross the shadow of the king or chief. d. Women could not eat with the men.
Students will develop research skills. Basic research and library skills should be discussed if not previously done.	D. Divide the students into groups, each having one specific kapu. The groups are to find the reasons for the kapus through research. 1. Before researching, certain questions need to be realized: a. What related areas should be looked into? b. Where should they go to find the information? c. Selection of a leader and/or spokesman for the

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TEACHER NOTES	LEARNING ACTIVITY
	group. d. Division of duties. 2. The groups report their findings to the class. E. General discussion of the consequences in the absence of each kapu within the context of the particular social situation of which it applies. 1. Discussion should lead to generalizing the importance of the kapu system in the ancient Hawaiian setting.

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ROLES AND RULES

GENERALIZATION: Everyone in a society has roles that they should perform. Each individual assumes different roles simultaneously and/or at different stages of their lives.

OBJECTIVES:
1. The students will identify the different roles in ancient Hawaii.
2. The students will identify the roles they are performing.
3. The students will recognize that people perform different roles simultaneously and at different stages of life.
4. The students will be able to interpret pictures in drawing inferences and generalizations.
5. The students will relate and extend previous learning experiences (ancient Hawaiian setting) to their own life.

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TEACHER NOTES	LEARNING ACTIVITY
The picture should be as varied as possible to portray different aspects in ancient Hawaiian life. Occupational, as well as family roles	A. Materials needed 1. Photographs or pictures depicting ancient Hawaiians in various roles.

TEACHER NOTES	LEARNING ACTIVITY
should be included. Examples: woman and her baby, woman and their tapa-making, women in plaiting, child at play, fisherman, alii. Pictures may be borrowed from the Education Wing of the Acaiemy of Arts. Joseph Feher's Hawaii: A Pictorial History has illustrations which may be used. The discussion should be geared toward the students' understanding the many different roles that need to be performed, the different roles one takes on at the same time (Ex. man as farmer and husband), and the change in one's roles at different stages of maturity (Ex. boy to farmer or fisherman).	B. Opening discussion 1. Teacher begins the discussion by asking students to describe what they see in the pictures. 2. Generalizations are to be drawn from the pictures. 3. Discussion may be extended to include the consequences that would result in the non-performance of these roles (Ex. The fisherman didn't want to fish anymore).

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TEACHER NOTES	LEARNING ACTIVITY
This discussion should test the students' understanding of the generalization.	C. Culminating discussion 1. Teacher gears the discussion toward the students' experiences. a. Example questions: 1) What kind of roles do you (the student) have to perform (i.e. Roles of the son/daughter, playmate, student, etc.)? 2) What are the roles of your parents (Ex. Parental roles and occupation role)? 3) As you (the student) grow up, what kind of other roles will you be expected to perform? How will your present roles be changed?

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ROLES AND RULES

GENERALIZATION: Society develops rules to help individuals and groups to perform their role functions.

OBJECTIVES:

1. The students will develop skills in compiling data (retrieval chart).
2. The students will identify rules which helped Hawaiians perform their occupational role functions.
3. The students will develop skills in cooperative group work: Role playing
   a. Planning group action with divided work.
   b. Practicing mutual respect for each other.
4. The student will develop research skills:
   a. Identify purposes and planning
   b. Location of infromation.
   c. Selection of pertinent information
   d. Compiling infromation.
5. The student will develop oral communication skills.

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TEACHER NOTES	LEARNING ACTIVITY
Occupations not pictured should also be brought out, whether by the students or teacher.	A. Refer back to the pictures in Activity II. From the pictures, the students are to name various occupations in the ancient Hawaiian setting (Teacher lists on the board). 1. Examples: farmer, fisherman, kapa-beaters, kahunas, canoe-makers, featherworkers, etc. B. Group students according to occupations. Students are to do research on their respective occupations. 1. Guideline questions: a. Who performed these roles? b. What did the occupations entail? c. What kinds of rules governed these occupations (kapus)? C. Presentation of each group's findings 1. Possible methods of presentation: a. Oral reports

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TEACHER NOTES	LEARNING ACTIVITY
The presentation may be as detailed as the teacher sees fit.	b. Actual acting out of the roles -- Each group may present a skit showing the different occupations and its rules, narration may be used, pictures may be used, implements may be brought in, etc. 2. Retrieval chart may be used to compile student's findings. a. Example headings: 1) Occupation 2) Male or female.

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INTERDEPENDENCE

GENERALIZATION: As members of a family, a community, a nation, and the world, man is interdependent on others for the satisfaction of needs.

OBJECTIVES:
1. The students will recognize the importance of interdependence in the ancient Hawaiian community, between Hawaii and the mainland U.S., and between the U.S. and the rest of the world.
2. The students will begin to identify the importance of cooperation if groups, communities, and nations are to meet the needs of its people.
3. The students will develop discussion skills.

00048

TEACHER NOTES	LEARNING ACTIVITY
This discussion will lead to a following day's activity.	A. Opening discussion 1. Guideline questions. a. Where do you get your food? (Markets) b. Do you think markets depend on one person/ place to get all of its products? c. Where do you think these products come from?

TEACHER NOTES	LEARNING ACTIVITY
	2. Students investigate where the products come from. a. Possible methods: 1) Students go to the markets (interviewing store managers, checking labels). 2) Students investigate the home (asking parents, checking labels).
The purpose of this discussion is for students to see that the products come from different areas. The reasons for this importation of products will become evident in the following activities (interdependence).	B. Students discuss their findings.
Teacher can draw an exaggerated picture of an ahupua'a. For example:	C. Teacher leads class into a discussion of the ahupua'a (Hawaiian land division). An idealized picture of an ahupua'a such as the one on page 60 in Hawaii's Economy by the Office of Economic Education can be presented to the students. 1. Students describe what they see in the picture. 2. Have students place the ancient Hawaiian occupations on the ahupua'a, as to where they feel they

00049

TEACHER NOTES	LEARNING ACTIVITY
	should belong. 3. Discussion should center around the interdependence among the different occupations in the ahupua'a. a. Example: When the farmers needed fish, what did they do? When the fishermen needed taro, what did they do?
Focus of the discussion should be on the reasons for the need for interdependence. Depth of the discussion is left to the teacher's discretion.	D. Teacher extends discussion to include Hawaii's interdependence with the mainland U.S. and the U.S. relationship with the rest of the world. 1. Hawaii's relationship with the mainland U.S. a. 1971-72 shipping strike may be discussed (News articles). b. Hypothetical situation: shipping strike. c. Hawaii's exports -- sugar, pineapple. 2. U.S. relationship to the world a. Current events: 1) 1973 U.S fuel shortage may be discussed.

TEACHER NOTES	LEARNING ACTIVITY
	2) Grain failures in China and Russia which resulted in their dependence on the U.S. 3) Japan's crisis situation (oil supply) which was the result of Mid-East cutoff. b. Hypothetical situation 1) The U.S. is no longer able to produce enough fuel for its people. Depletion of its supply.

00051

SOCIALIZATION

00052

SOCIALIZATION

GENERALIZATION: Man is a product of heredity and environment, he inherits and learns patterns of behavior through social interaction.

OBJECTIVES:
1. The students will identify that patterns of behavior are learned through social interaction.
2. The students will identify that different social settings result in different patterns of behavior.
3. The students will identify those problems an individual may face when placed in a different cultural setting.
4. The students will begin to be more accepting of those from other cultures.
5. The students will develop discussion skills.

00053

TEACHER NOTES	LEARNING ACTIVITY
	A. Teacher presents students with a hypothetical story: A baby has been abandoned in the forest and left to fend for itself. It was found and raised by bears. The bears treated it as one of their own. The child

TEACHER NOTES	LEARNING ACTIVITY
	grew up to be almost bear-like: its eating habits, speech patterns, mannerisms, etc. Seven years pass. The child is found by humans and brought back to civilization. 1. Discussion guideline a. What kind of problems did the people taking care of the child face? The child? b. Why would there be problems? c. How would people react to this child? d. What kind of adjustments would the child have to make? e. Although this child is physically similar to us, what makes him different? What caused him to be different?
The purpose of the discussion is for the students to see that patterns of human behavior are learned through social interaction.	
It is assumed that the students have some knowledge of life in ancient Hawaii.	B. Students write an essay or story about what would happen if an ancient Hawaiian child suddenly became a member of your family today. Pictures may also be drawn to show what would happen.

00054

TEACHER NOTES	LEARNING ACTIVITY
Emphasis should be on the different patterns of behavior as the result of different settings of social interaction.	C. Students describe/discuss what they've done (read their stories.

00055

SOCIALIZATION

GENERALIZATION: Patterns of family life differ among cultural groups, but the basic functions of socialization are the same.

OBJECTIVES:
1. The students identify that although patterns of family life differ among cultural groups, the basic functions of socialization are the same.
2. The students will develop oral discussion skills.
3. The students will develop skills in interpreting pictures.
4. The students will identify and categorize behavior -- patterns of family life and socialization.
5. The students will develop skills in oral communication.
6. The students will identify the importance of the family as an agency of socialization.

00056

TEACHER NOTES	LEARNING ACTIVITY
Opening discussion should not be in depth. Purpose is to guide children in the following activity.	A. Discussion 1. The aim of the discussion is to get at the student's family life experiences -- what they do as a family

TEACHER NOTES	LEARNING ACTIVITY
	and as individual members of their family. a. Examples 1) Family picnics at the beach/park 2) Shopping with mother at the store 3) Washing dishes/car 2. Another aspect of the discussion is to bring out the socializing function of the family. a. Examples 1) Teaching child how to dress 2) Teaching child how to walk 3) Teaching child how to ride a bike 4) Teaching child how to swim 5) Teaching child about values and/or rules that must be followed (e.g. Honesty) 6) Teaching child about manners B. Children bring in pictures depicting their family life and socialization. 1. Methods a. From family albums

00057

TEACHER NOTES	LEARNING ACTIVITY
	b. Students take own photographs c. Students draw pictures 2. Students' sharing of pictures and/or drawings 3. Teacher uses those pictures which she feels best represents socialization and family life. a. Discussion on family life and socialization (within the context of modern day Hawaii). C. Teacher brings in pictures depicting family life and socialization in ancient Hawaii. 1. Discussion should center around the students seeing socialization and family life in the ancient Hawaiian setting. D. Students compare the ancient Hawaiian family life to that of their own. 1. Note differences 2. Note similarities 3. Students generalize about the two sets of pictures.
Pictures may be borrowed from the Education Wing of the Academy of Arts. Joseph Feher's Hawaii: A Pictorial History has illustrations which may also be used.	

00058

SOCIALIZATION

GENERALIZATION: Patterns of family life differ among cultural groups, but the basic functions of socialization are the same.

OBJECTIVES:
1. The students will do re-creating activities (making of poi, sennit, and houses).
2. The students will identify the importance of the family as an agency of socialization.
3. The students will gain insight into how the Hawaiians educated their young.
4. The students will develop skills in cooperative group work.
5. The students will develop discussion skills.
6. The students identify that although patterns of family life differ among cultural groups, the basic functions of socialization are the same.

00059

TEACHER NOTES	LEARNING ACTIVITY
	A. Students will be experiencing the actual making of poi, making sennit, and ouse-building as was done by the ancient Hawaiians, instructed by the teacher.

TEACHER NOTES	LEARNING ACTIVITY
Any material which would serve the purpose may be used.	1. Materials needed a. Poi 1) Taro 2) Smooth rock 3) Water b. Sennit 1) Coconut husk fibers c. House-building 1) Popsicle sticks, twigs 2) Grass, leaves, cardboard, broom straw 3) String, cord, or vines
Discussion should focus on other aspects of socialization such as patterns of behavior (e.g. Customs). Throughout this discussion, the students' experiences and background should be interspersed to facilitate their understanding of the Hawaiian	B. Discussion 1. Guideline questions a. What kind of problems did you have? b. What kind of things would you need to learn? c. How do you think Hawaiian children learned these skills? d. Who do you think taught them these skills?

000060

TEACHER NOTES	LEARNING ACTIVITY
process of socialization. This activity is intended to emphasize the importance of the family as one aspect in the process of socialization. Discussion need not be in depth, since the purpose is for students to become aware that differences do exist, rather than <u>knowing</u> the kinds of differences.	e. What else besides these skills do you think the Hawaiian children needed to learn? f. Why do you think the Hawaiian children were expected to learn these skills? C. Follow-up discussion 1. The focus of the discussion should center on the differences in family life among different cultures (e.g. The Eskimo, the Indian, etc.). Discussion should lead the students to generalize that the basic process of socialization is the same, despite these differences.

000061

SOCIAL VALUES AND BEHAVIOR

00062

SOCIAL VALUES AND BEHAVIOR

GENERALIZATION: An individual's cultural surrounding (values, beliefs, and norms) exerts a powerful influence on him throughout his life. He thinks, feels, and acts according to the dictates of his culture in order to be an acceptable part of it.

OBJECTIVES:
1. The students identify that culture has a powerful influence on the individual in the way he thinks, feels, and acts.
2. The students identify the importance of religion in the life of the ancient Hawaiians.
3. The students will be able to verbalize the importance of the cultural values (courage) in the story Call It Courage, as an influence on Mafatu's life.

00063

TEACHER NOTES	LEARNING ACTIVITY
Call It Courage is also available in a filmstrip with record, produced by the Newberry Awards Inc., Miller Brodie Inc. The focus of the discussion should be on the	A. Teacher reads Call It Courage, by Armstrong Sperry, to the class during the social studies and/or literature periods. B. Discussion guideline 1. What was the problem that Mafatu faced?

TEACHER NOTES	LEARNING ACTIVITY
importance of cultural values (courage) as an influence on one's life. Teacher may also bring in student experiences. (e.g. Student may have to prove himself worthy of being part of a clique, such as learning to ride a bike or learning to surf which are values of the clique.) Discussion should be focused on the students understanding that it was a part of their lives; it surrounded them from birth; it was their religion which is part of their culture. If idea is vague, refer back to Call It Courage. Why was courage so important to Mafatu?	2. Why was it such a problem? 3. What evidence shows us that this was such a problem? (Reactions of other people) 4. Why did Mafatu feel it to be so important to prove himself courageous? (To be an acceptable part of the culture) C. Discussion of the four main gods in ancient Hawaiian religion. 1. Methods a. Student research b. Student read story or myth c. Teacher tells 2. Find main similarity among the four gods. (All related to nature.)

00064

TEACHER NOTES	LEARNING ACTIVITY
See Teacher Orientation, "Religion". Several examples should be given so students will begin to see how much religion dictated their lives.	3. What does this tell you? (Had high regard for the natural surrounding as a matter of survival; subsistence economy) D. Teacher cites examples of ancient Hawaiian daily practices which were influenced by religious values and beliefs, and the reasons behind these practices. E. Students generalize about religion's influence on daily life.

00065

SOCIAL VALUES AND BEHAVIOR

GENERALIZATION: An individual's cultural surrounding (values, beliefs, and norms) exerts a powerful influence on him throughout his life. He thinks, feels, and acts according to the dictates of his culture in order to be an acceptable part of it.

OBJECTIVES:
1. The students will begin to understand the feelings of other people through inference.
2. The students will develop discussion skills.
3. The students will begin to understand how culture influences interaction among people.
4. The students will begin to understand culture as an influencing factor on a person's actions or behavior.

00066

TEACHER NOTES	LEARNING ACTIVITY
This activity may be used only when students have acquired sufficient knowledge of the Hawaiian culture.	A. Ask students how they think Hawaiians felt when they encountered the following (fearful, awed, curious, etc.): 1. Huge ships 2. Light-skinned people

29000

TEACHER NOTES	LEARNING ACTIVITY
	3. People fully clothed (Western garb, for example). 4. People with beliefs in one god. 5. People with guns 6. People with different language. B. Why would there be such reactions? C. Alternative follow-ups 1. Teacher states that there are no real accounts of how Hawaiians felt toward the missionaries or early explorers who came to Hawaii. However, there have been some accounts of how the missionaries felt when they first saw the early Hawaiians. Teacher reads parts of Captain Cook's Journal or the diary of Lucy Thurston. a. Discussion -- focus on reasons OR
These may be found at the Hawaiian section of Sinclair Library.	

TEACHER NOTES	LEARNING ACTIVITY
The purpose of this role-playing is to get students to freely show their feelings and actions toward a person of a different background. The four different settings may be used with four groups of students or one group of students can pick one of the four settings. These are only suggested settings and teacher may utilize these as she sees fit.	2. Role-playing -- Teacher picks four students to participate in role-playing. One to be a foreign student with the other three as students of a class. Students are to put themselves in these roles and show their reactions. a. Settings: 1) Playground 2) Cafeteria 3) Classroom 4) After school b. Discussion quideline questions 1) What did you observe in the role-playing? 2) Why do you think this happened? (refer to their responses in #1) 3) How do you think the foreigner felt? 4) How would you have felt if placed in this situation (either role)? Why would you react in that way?

000689

TEACHER NOTES	LEARNING ACTIVITY
	5) How would you feel if you were placed in a completely new and different situation? (Ex. In a foreign country school)
	OR
	3. Role-playing with teacher acting out the role of a foreign student.
	a. Teacher guideline behavior
	1) Rejection of students' offering of friendship due to cultural barriers such as language.
	2) Teacher sits on floor or when introduced to a student, she greets them in an entirely different manner instead of handshaking as an example.
	3) Teacher misinterprets students' actions and acts accordingly.
	4) Teacher speaks a different language or one with a heavy accent.

69000

TEACHER NOTES	LEARNING ACTIVITY
Caution should be taken so that the teacher doesn't give the impression that her responses (as the foreigner) are the right ones. Students should feel that there are many different responses to this situation; that there are no right and wrong answers.	b. Discussion 1) Students discuss their feelings toward the foreigner and why they felt the way they did. 2. Students are asked how they think the foreigner felt. 3) Teacher can, then, at this point, describe the reasons for her actions. 4) How would the student feel if he was placed in a completely new and different situation? (Ex. - in a foreign country school)

POLITICAL ORGANIZATION

POLITICAL ORGANIZATION

GENERALIZATION: Political organization (government) resolves conflicts and makes interaction easier among people within their environment and/or groups.

OBJECTIVES:
1. The students identify the role of government.
2. The students will begin to identify the importance of a governing agent in a society.
3. Given guidelines, the students will analyze the relationship of the human body to a governing body.
4. The students will develop skills in discussion.
5. The students will become aware of various aspects of the ancient Hawaiian government.

22000

TEACHER NOTES	LEARNING ACTIVITY
	A. Teacher gives illustration of a stick figure. 1. Guideline discussion questions a. What part of your body do you feel to be the most important? Why?

TEACHER NOTES	LEARNING ACTIVITY
If children are not able to give examples, teacher is to provide.	b. What part do you feel controls the rest of your body? c. Cite ways in which that part of your body controls the other parts. (e.g. Your brain sends a message to your hands when you want to pick up something.) d. What effect would a loss or malfunction have on the rest of the body.
See Teacher Orientation, "Government" for information on functions of each class.	B. Teacher now uses the stick figure as a representation of the ancient Hawaiian governing system. Teacher explains the following. 1. Guideline discussion questions a. Why was the alii so important?

00073

TEACHER NOTES	LEARNING ACTIVITY
This is to show the interrelatedness of the parts of the body working together to function as a whole. The purpose of the discussion is to show how government (the alii) served to make interaction among people easier.	b. What was the function of the alii in relation to the commoners? to the society in general? c. What would happen if there were no alii class? d. Why do you think the ancient Hawaiian governing system has been shown in this manner (using the figure).

00074

POLITICAL ORGANIZATION

GENERALIZATION: Governing bodies are structured according to the purposes of the community, nation, or larger group.

OBJECTIVES:
1. The students will begin to identify that different governing systems are partly the result of different purposes or needs of a culture or society.
2. The students will predict whether the ancient Hawaiian government would be workable in the society of today.
3. If the students are given background of a certain group's values and goals, they will be able to state the role of government of that group.
4. The students will develop discussion skills.

52000

TEACHER NOTES	LEARNING ACTIVITY
	A. Refer back to previous activity for background on the ancient Hawaiian political system. Teacher presents hypothetical situation: Ancient Hawaiian system is used in place of our own political system today.

TEACHER NOTES	LEARNING ACTIVITY
Through this activity, children should come to the understanding that governing bodies (government) reflect the purposes of their culture or society.	1. Guideline questions a. Would this kind of government be feasible today? Why or why not? b. Why do you think this kind of government worked in ancient Hawaii? c. Do you think all societies (other countries) have the same kind of government? d. What kinds of factors would influence the different types of government?

92000

82000

CHANGE

GENERALIZATION: Change has been a universal condition of human society. Change and progress, however, are not necessarily synonymous.

OBJECTIVES:
1. The students will develop skills in interviewing.
2. The students will develop discussion skills.
3. The students will predict the future.
4. The students will begin to identify change as a universal condition of human society, but that change and progress are not necessarily the same.

TEACHER NOTES	LEARNING ACTIVITY
Students may begin to see change as a universal condition. (Change being the result of level of technology, greater population, cul-	A. Students are to talk to grandparents and parents to find out about aspects of their way of life (rural vs. urban, clothing, traditions, customs, technological, etc.). Students share their findings and discuss a. Students note the changes that have occurred. b. Why do we have these changes?

TEACHER NOTES	LEARNING ACTIVITY
tural contact and interaction with other people, etc.)	c. Students compare parents with their life style. d. What kind of changes do you regard as progress or not progress (Is it better now than it was before?)? B. Students predict the future way of life -- role play, drawings, writing stories and poems, songs, and discussion.

PART II

TEACHER ORIENTATION

00080

FOREWORD

This publication, entitled Teacher Orientation is a companion resource material designed to be used with A Hawaiiana Program Guide, developed by a team of graduate students at the University of Hawaii, in partial fulfillment of their degree requirements. It includes resource information related to the units of study presented in the guide.

00082

MIGRATION AND ORIGIN

TEACHER ORIENTATION

I. INTRODUCTION

A. Polynesia is one of three major groups in the Pacific. The other two are Micronesia (tiny island) and Melanesia (black islands).

1. Micronesia - located generally north of the Equator, West of 180 degrees longitude. It consists of many atolls. Examples of islands in this group are the Caroline, Marshall, and Mariannas, all of which are administered by the United States.

2. Melanesia - generally located south of the Equator, in the western part of the Pacific. Examples are Solomon, New Caledonia, New Hebrides, and Fiji.

3. Polynesia - generally located in the Central Pacific Ocean. Most of the islands are south of the Equator, the Hawaiian Islands being a major exception. The island group forms a triangle, with Hawaii at the northern end, New Zealand at the southwestern part and Easter at the southwestern tip. Examples of islands in this group are Tahiti, Cook, Samoa, Tonga, Marquesas, and Society.

Note: Maps of the various island groups can be found in Mitchell's Resource Unit In Hawaiian Culture, pg. 9 - 12.

II. ORIGIN

A. Ancestors of the Polynesian people are said to be a Caucasian offshoot who migrated east from an area south of the Himalayas to southeast Asia, and in particular, Indonesia. Here intermixture with the Mongoloid ancestors of the Malayas took place. As a result of conflict, these Caucasian-Mongoloid people was further pushed into the Pacific. By 1500 B.C. these people had reached the Western Polynesian islands (Tonga and Samoa).

B. From Tonga and Samoa, all of Polynesia was eventually settled.

III. MIGRATIONS

A. General Pattern

1. From Tonga, people migrated to Samoa.
2. Subsequent settlement of the Marquesas in 150 A.D.
3. From the Marquesas, the Society, Easter and Hawaiian Islands were settled. Hawaii settled probably between 500 - 750 A.D.
4. From Tahiti (Society Islands) people migrated to New Zealand.
5. Between 1000 and 1250 A.D., Tahitians came to Hawaii.

B. Generally, the migrations of the Polynesians can be divided into earlier and later periods.

1. The earlier peoples settled various islands such as Tahiti (who were known as manahunes), Hawaii (menehunes), New Zealand, and even Easter Island.
   a. These people had no thought of returning home and brought no cultivable food plants with them.
   b. They had a simpler form of social organization where the blood relation of all members of the tribe was emphasized.
   c. The records of their voyages have been supplanted by the traditional narratives of the later migrants.
2. Later period - between the 11th and 14th centuries
   a. Unlike the earlier period, subsequent voyages were made in organized expeditions. This was done under the leadership of the alii and priests as navigators.
   b. Raiatea and Tahiti in the Society Island group was the center of diffusion.
   c. Food plants such as coconut, taro, yam, and sweet potato as well as other important plants were brought with them. The dog, pig, and chicken were also brought along.

d. New islands were discovered and occupied islands were rediscovered. Here, dominance by the alii families over the older settlers was soon achieved.

e. Accounts of extermination of the menehunes or manahunes are exaggerated. The two peoples intermarried and fused. The earlier people formed the mass of the commoners, and the later alii families became the rulers.

f. The later migrants had a higher form of social organization which became the basis for the Hawaiian's social and economic life.

IV. OTHER RELATED INFORMATION

A. Thor Heyerdall has put forth the theory that Polynesia was settled by people from South America. The basis of the theory was the fact that sweet potato, originally from that area, is also found in Hawaii and the rest of Polynesia. In his world-renowned voyage on a raft, he proved that it was possible for South American peoples to have sailed to Polynesia. Scientists have generally discounted this theory for the following reasons:

1. The languages of Polynesia are closer to those found in Indonesia than to the South American Indian languages.
2. Most of the plants and animals of the Polynesians originated in Indonesia and Southeast Asia.
3. Culturally, the American Indians and the Polynesians are too different from each other to suggest a possible connection between the two.

B. The theory that Hawaii was settled by the Marquesans first, and then later by Society Islanders is being checked by four methods:

1. Radiocarbon dating
2. Archeological expeditions such as that completed by Dr. Kenneth Emory and Dr. Y. Sinoto on Marquesas.
3. Language similarities and changes.
4. Hawaiian genealogies of the chiefs.

TEACHER RESOURCES

1. Emory, et. al. Ancient Hawaiian Civilization. C.E. Tuttle, Co., 1970. Buck, Peter. "Polynesian Migration"; Chap. 2.

   Detailed information on the Polynesian migrations can be found here. Serves as an excellent resource for the teacher. Maori and Hawaiian legends that tell of the coming of the Polynesians are briefly described.

2. Handy, Handy, and Pukui. Native Planters In Old Hawaii. Bishop Museum Press, Honolulu, 1972. Page 8 - 13.

   Gives a good account of the early and later migrants to Hawaii - what they found here in terms of the ecological setting, and what they brought with them and how. The main emphasis is on what they brought to Hawaii - plants, and animals. Other than this, there is little information on the Polynesian migration.

3. Joestring, Edward H. Natural History. "The First Hawaiians: Polynesian Pioneers". Vol. 69; No. 5; May, 1960. Pg. 36 - 47.

   Included are: 1) Origins 2) Migration on page 37. This is very brief and supplemental information is needed.

4. Mitchell, Donald . Resource Unit in Hawaiian Culture. Kamehameha School Press, Honolulu, Hawaii, 1969. Unit 2, "Origin and Migrations".

   An excellent and brief account of the origin and migration of the Polynesians is found in this unit. A map of the settlement pattern of the Polynesians is found on page 15. Supplemental information may be needed, depending on how deeply the teacher wants to cover this topic.

5. A map of the migration pattern of the Polynesians are displayed in the Bishop Museum.

STUDENT RESOURCES

1. Lewis, Oscar. Hawaii: Gem of the Pacific. Random House, Inc., New York, 1954. 180 pages.

   Migration is covered on pages 10 - 14. There is only fair coverage here and more supplementary information is needed. Navigation is covered well here.

2. Pratt, Helen Gay. The Hawaiians: An Island People. Charles E. Tuttle, Co., 194 pages. Chapter 4.

   A very brief description of the Hawaiian people and their migration. Incomplete information. Uses the story-line method and the legends and chants tell of the coming of the Hawaiians. Recommend using this as a supplement or an introduction.

GEOGRAPHY AND GEOLOGY

00088

TEACHER ORIENTATION

The Hawaiian Islands consist of many islands, reefs, and shoals spread out in the Pacific Ocean for 1600 miles. Eight main islands make up the "Hawaiian Chain" : Hawaii, Maui, Lanai, Molokai, Oahu, Kauai, Niihau, and Kahoolawe.

I. GENERAL INFORMATION
- A. Hawaiian Chain
  1. Extends in a chain for 400 miles.
  2. Lies closer to the equator than any other U.S. state.
  3. The only state located in the Tropics.
     a. Between the Tropics of Cancer and Capricorn.
  4. The estimated age is from 5 to 10 million years old and probably no more than 20 million years.
  5. Located in the Pacific Ocean
     a. World's largest ocean -- 63-70 million square miles.
     b. Covers 1/3 of the world's surface; contains ½ of the world's water (165 million cubic mi.)
     c. Contains deeper parts than any other ocean -- average is 14,000 ft.; around Hawaii -- 18,000 ft.

II. FORMATION OF ISLANDS
- A. Volcanic
  1. All islands volcanic in origin.
  2. Island of Hawaii still has an active volcano.
  3. Steps of formation:
     a. Volcanic eruptions occurred below the surface of the sea.
     b. Melted rocks flowed from cracks, layer by layer.
     c. After a long time, volcanoes grew high enough to rise above ocean.
     d. Lava kept flowing to form land masses.
     e. Later, more volcanoes appeared.

4. Two chief types of volcanoes
   a. "Quiet" type -- usually in Hawaii
      1) Lava rises to summit and may or may not overflow. This may go on for months or years.
      2) Chiefly liquid lava and a moderate amount of gas. When lava comes to surface, the gas comes out of the solution because of less pressure. The lava gets full of bubbles which are preserved as pores when lava cools to a solid state.
      3) Parallel to soda water (bottled). Taking the cap off the bottle relieves pressure and allows gas to come out of the solution. As the gas escapes, makes bubbles in the liquid.
   b. "Explosive" type
      1) Volcano develops very large amount of gas in proportion to liquid lava. The gas is more mobile and comes through vent with tremendous speed. The liquid lava breaks into many bits.
      2) Lava melts at 2000° F and if sprayed into the air with a temperature less than 100° F, it freezes instantly and falls to the ground. At first, it will be loose -- ashes, cinders, or bombs. If they are cemented together it results in strong rock called "tuff."
5. Two types of Lava
   a. Pahoehoe
      1) The lava is still liquid until it finds a place to settle.
      2) Relatively smooth.
   b. Aa
      1) Lava is still in motion when it cools.

2) Interior is still hot and somewhat fluid. The skin will have to break which will result in broken, countless fragments that range in size.

B. Reefs

1. Coral reefs built by very small animals called polyps were also a part of the construction of the islands.
   a. Polyps live in colonies.
   b. Each new generation attaches its shells to shells of ancestors.
      1) This process of building homes on top of each other forms reefs.
   c. Other coral-producing marine life, such as algae, make their homes among the shells of the polyps, filling much of the empty space. In time, the reef becomes solid limestone.
2. Conditions of living for polyps.
   a. Water is warmer than 68°.
   b. Salty water containing dissolved lime which plants and animals can extract to make shells.
   c. Clear water free from mud.
   d. Moving water that continually brings fresh oxygen and food.
   e. Water less than 150 feet deep.
3. Location of reefs
   a. Much of the shoreline of the islands contains reefs.
   b. The islands have emerged a bit so some of the former reefs are now above sea level. (Downtown districts of Honolulu and Waikiki)

III. TOPOGRAPHY OF THE ISLANDS

A. Shape of the islands

1. Depends on the level of the ocean and the length of time the waves have had to work on the land.
2. Rain and winds also play a part in the forming

of the landscape.

B. Kauai -- The Garden Isle (Menehune Land)
   1. Northernmost inhabited isle.
   2. Fourth largest -- area of 555 sq. miles and circular in shape.
   3. Formed mostly from a single major done, Mt. Waialeale, which is the highest point on the isle.
   4. The oldest of the Hawaiian Chain.
   5. A smaller volcano formed the Haupu Ridege.
   6. Extensive weathering caused coastal plains and valleys with large streams and deep soil deposits.
   7. Deep canyons are present
      a. Waimea Canyon
      b. Wainihua Valley
   8. Sites to see -- Hanalei Valley, Napali Cliffs, and Barking Sands.

C. Niihau -- Island of Yesteryear
   1. Smallest of the chain -- 72 square miles.
   2. Privately owned by Robinson family.
   3. The inhabitants are mostly pure-blooded Hawaiians.
   4. Island is closed to visitors and there is no plane service.
   5. Until recently, there were no telephones and radios. Communication was carried on with Kauai with signal fires or carrier pigeons.
   6. Chief occupation is ranching -- sheep, cattle, and horses.

D. Oahu -- The Gathering Place
   1. Third largest island -- 589 square miles. Somewhat shaped like a diamond.
   2. The highest peak on the island in Mt. Kaala in the Waianae Mountains.
   3. Koolau Range is noted for its cliffs. The most famous of these cliffs is the Nuuanu Pali, which was formed by the sinking of the coastline and allowed ocean waves to wear away the land, and

by erosion from the heavy trade wind showers.

4. Pearl Harbor was formed by the sinking of the coast and the drowning of the river valley.

E. Molokai -- The Friendly Isle

1. Fifth largest in size -- 260 square miles and is shaped like a moccasin.
2. Most formed by two volcanoes (one of them)
   a. Mauna Loa
      1) Today is a tableland with its peak, Puu Nana, rising 1381 feet above sea level.
      2) This end of the island is quite dry.
3. Makanalua Peninsula is where the famous leper colony of Kalaupapa was located.
4. Great reefs surround Molokai.
5. Southern coast has many fish ponds that were built by ancient Hawaiians.

F. Lanai -- The Pineapple Island

1. Sixth in size -- 141 square miles; shaped like a clam.
2. Formed from a single volcano, Lanaihale, which is the oldest.
3. Large central plateau with a gradual slope toward the sea. The slope is formed into terraces where pineapple plantations are found.

G. Maui -- The Valley Isle

1. Second largest -- 728 square miles.
2. Formed by two volcanoes, and the two mountain areas are connected by an isthmus on which is found most of the islands farming.
3. West Maui Mountains spreads out for 18 miles and the highest peak, Puu Kukui, is 5788 feet high.
4. East Maui was formed by the world's largest inactive volcano, Haleakala. Its highest point, Red Hill, is 10,025 feet. Last known eruption was in 1750. Summit is 7 miles long, 2½ miles wide and is 21 miles in circumference.

H. Hawaii -- The Big Island, The Orchid Island
   1. Largest of the chain -- 4021 square miles.
   2. Formed by five volcanic domes -- Kohala, Mauna Kea, Mauna Loa, Kilauea and Hualalai.
   3. The two highest mountains -- Mauna Kea (13,784 feet) and Mauna Loa (13,680 feet)
   4. Hawaii has widely different features -- deserts, lush tropical forests, and even snow.
   5. Island is still being formed.

IV. THE CLIMATE OF THE ISLANDS
   A. Subtropical
      1. Most of pleasant weather comes from Bering Sea.
      2. Temperatures are mild because the steady northeast trade winds have crossed thousands of miles of cool ocean.
   B. Factors that influence climate
      1. The island's location within the tropics.
      2. Position in the zone of the northeast trade winds
      3. The altitude.
      4. The effect of low pressure fronts that pass generally to the north.
   C. Temperature
      1. Entire state averages 72°.
      2. Difference between the warmest months, August and September, and coldest months, January and February, is 5 to 8 degrees.
      3. Hot and humid weather occurs occasionally when the trade winds stop blowing and the winds come from the south. This is known as "Kona" weather.
   D. Rainfall
      1. Northeastern sides of the islands are apt to be wettest.
      2. The leeward side of the islands have little rain.

TEACHER RESOURCES

1. Handy, Emory, Bryan, Wise, etc. Ancient Hawaiian Civilization. C.E. Tuttle, Co., 1965. Palmer, Harold S.; "Geology". Chapter 28; pages 291 - 301.

   Gives an account of the geology of the Hawaiian Islands. Gives information of the constructive work of volcanoes and reef organisms, and the destructive work of streams and waves. Fairly well covered in this area, but more information may be needed. No information of geography is given.

2. MacDonald, Gordon A. Volcanoes of the National Parks in Hawaii. Hawaii Natural History Association, 1970.

   Gives good information of the volcanoes in Hawaii. Very thorough in its information. Good, color photos of lava activity is given.

3. Mitchell, Don. Resource Units In Hawaiian Culture. Kamehameha School Press; Honolulu, 1969. Unit 3, "The Geology and Geography of the Hawaiian Islands"; page 23 - 30.

   Gives a very good brief orientation of the geology and geography of the Hawaiian Islands. More supplementary information is needed especially of the single islands.

STUDENT RESOURCES

1. Lewis, Oscar. Hawaii: Gem of the Pacific. Random House, Inc., New York, 1954. 180 pages.

   Geography and geology is covered on pages 1 - 9. Information includes: formation of the islands, climate, and location. This serves as a good resource for children to use. However, more information may be needed.

2. McBride, L.R. About Hawaii's Volcances. The Petroglyph Press, 1967; Hilo, Hawaii.

   A good resource for Hawaii's volcanoes. Gives information of how volcanoes erupt, kinds of lava, how Hawaiian Islands were formed, taking a volcano's temperature, etc. Also gives information about the volcanoes in Hawaii. Suitable for student reading and will give student a good background about volcanoes. Illustrations are used to further help the reader to understand.

3. Pratt, Helen Gay. The Hawaiians: An Island People. Charles E. Tuttle, Company, 1963. 194 pages.

   Chapters 2, 3, 5, 6, 7, 8, 11, 15, 16 gives various aspects of the geology and geography . These chapters serve as an excellent resource for this unit. The chapter on volcanoes is inadequate, however. Supplementary information is needed.

4. Potter, Norris W., Kasdon, Lawrence M. Hawaii Our Island State. Charles E. Merrill Books, Inc., 1964. "Geography of the Islands"; Chapter 3; Page 17 - 31.

   A good resource for children. Written so easily understood by children, not too technical. Brief information of volcanoes, reefs, climate, and topography of the main islands of Hawaii is included. However, supplementary information is needed. Very brief information of plant life and minerals is given at the end of the chapter.

TEACHER ORIENTATION

I. INTRODUCTION

A. The houses (hale noho) of the ancient Hawaiians were built to protect their occupants from the rain, sun, and winds.

B. Three factors affected the house type:

1. Hawaiians had to build their houses out of the materials found here.
2. The Hawaiians had to make use of the materials found here for their tools. There were no metals, hence, a reliance on stones, shell, wood, and bone implements.
3. Being basically sailor men, the Hawaiians built houses that sailors would - houses being lashed together rather than nailed or pegged.

C. Each Hawaiian household had a group of houses instead of a single house (kauhale). A large group of kauhale was called kulana - kauhale or village. The kauhale were scattered, wherever people could make a living.

D. The house size and construction varied - the chiefs had larger houses as well as a number of buildings for different functions or purposes. The commoner's house was smaller.

II. MATERIALS

A. Framework

1. Uhiuhi, naio, 'a'ali'i, mamane, pua, kauwila, hau, lama, breadfruit, and ohia were used for the framework.
2. Stones were sometimes used for the walls and for the raised foundation of the house.
3. 'Uki'uki grass were braided to make sennit that was used to lash the posts together. Sometimes braids of coconut husk fiber and 'ie'ie vine were used.

B. Thatch

1. The best and most used was pili grass because of its color and fragrance when freshly cut, and its durability.

2. Other grasses were kualohia, pueo, and kawelu.
3. Pandanus leaves (lauhala) - generally on the island of Hawaii.
4. Sugar cane leaves, ti leaves, and even banana trunk fiber were used.

Note: The materials used depended upon its availability.

III. CONSTRUCTION

A. Before construction, the Hawaiians would consult a kuhikuhi pu'uone (one-who-points-out contours) who was skilled in picking good sites. He studied the land and pointed out just where the house should stand and face, and what must be done.

B. There were some people (kuene hale), skilled in putting up houses who were asked to help. This was not widespread.

C. Relatives and friends assisted in the construction.

D. The steps involved are, briefly:

1. After the site has been chosen, materials were gathered.
   a. Timber from the forests were cut by stone adzes and brought to the site.
   b. Sennit prepared.
   c. Women and children gathered pili grass and other thatching materials.
2. Ground cleared, and raised or leveled up by constructing low stone walls and filling it out with earth. Occasionally, the whole platform was built of stone.
3. Holes were dug by the 'o'o and posts were placed firmly in it.
4. Rafters and the rest of the framework lashed securely together by the sennit.
5. Thatching, a long and tedious process, then occurred.
6. The house was then consecrated, followed by a feast.

Note: For a more detailed description of the construction of houses, read David Malo's Hawaiian Antiquities, pages 119 - 121; and Buck's Arts and Crafts of Hawaii, pages 78 - 106.

IV. RELIGIOUS RITUALS - CONSECRATION

A. The Hawaiians believed that their house was a living thing with personal qualities. Hence, they had a consecration or dedication ceremony that was analogous to that for a newborn child when the umbilical cord or pico was cut. The ceremony is described briefly below:

1. After the house was completed, with thatching hanging over the door, a kahuna was sent for.
2. He recited a pule kuwa, all the while trimming the thatch over the door - symbolic of the cutting of the navel string.
3. House was then consecrated and freed from kapu.
4. After the ceremony was completed, all joined in a feast. Before eating, the family ancestors was invoked by a prayer.

B. Only after this ceremony and the feasting was completed, could the family enter their new house.

V. TYPES OF HOUSES AND OTHER DWELLINGS

A. The Hawaiian household had a number of dwellings each serving a particular purpose. This was especially true for the ali'i class.

1. Hale noa - sleeping house for the whole family.
2. Hale mua - eating house for only men. Each one had an altar where prayer and offerings were made to their aumakua or family god.
3. Hale 'aina - eating house of the women only.
4. Hale pe'a - a small house apart from the rest of the houses, where women remained during their menstrual period.
5. Hale kua or Hale kuku - this is where kapa was beaten when the weather was bad. Kapa tools were kept here. Occasionally, there was a drying pen or pa kaula'i, where kapa was dried without animals trampling over them.
6. Hale kahumu - a shed (rarely had thatched walls)

where cooking was done in bad weather and when only a small amount of food was to be prepared. Some were also used as a storage for utensils, implements and firewood. There was one for men and one for women.

7. Halau - a house with thatched roofs but open on the sides and ends, that was used to store the canoes. Fishnets, and other things connected to fishing and canoeing were also stored here.
8. Hale papa'a - storehouse where chiefs kept their extra kapa cloths, mats, nets, food, etc.
9. Hale heiau - the images of the family gods were kept here or in the hale mua.

B. Houses were distinguished by the type of wood used in the framework or by the type of thatching material. Examples: hale hau, hale kamane, hale pili.

C. Hawaiians also had temporary shelters that were used for the following reasons:

1. When a farmer did much of his planting in the upland forests, he built a small house or papa'i, where he live occasionally.
2. Canoe makers likewise had temporary shelters when they were in the forest.
3. Caves were used for preparing hala leaves for plaiting. Since, they were generally cool, it prevented the leaves from becoming too brittle. The very dry caves were used to prepare salt. In times of war, caves were used as places of refuge. Lastly, the caves served as burial places, particularly for the ali'i.

VI. HOUSEHOLD FURNISHINGS

A. The houses were generally simply furnished.

1. Lauhala floor mats. Grass and leaves were occasionally used to cover the floors.

2. The bed consisted of a number of mats, piled on one another. The bed covering (kapa moe) were made of kapa.
3. Plaited lauhala filled with folded lauhala served as pillows. The sleeping mats and bed coverings were put away during the day.
4. Koi kukui or kukui nut candles consisted of roasted kernels strung on lengths of the midribs from dry coconut leaves. Each kernel burned for two or three minutes and there were usually 10 - 12 kernels in one candle. The string of nuts were placed in a cupped stone receptacle.
5. Stone lamps - kamani or kukui oil was put in hollowed stone receptacles and a piece of kapa served as a wick. More wicks were added when there was a desire for increased light.
6. A simple stone-walled fireplace or kapuahi.
7. Torches made of roasted kukui nuts enclosed in a sheaf of ti leaves and secured to a bamboo handle.
8. Cooking and eating untensils such as scrap bowls, finger bowls, water containers, poi pounders, poi boards, stone mortars and pestles, wooden and gourd bowls, platters, cups, 'awa bowls, knives, etc.

Note: Many of these and others are described by Buck in Arts and Crafts of Hawaii, pg. 22 - 73.

9. Pupu ni'au - broom made of the midribs of coconut leaves.
10. Kahi lauoho - comb with teeth made of coconut leaf midribs that was tied to a band of bamboo.
11. Mirrors - polished stone placed in a calabash of water gave a good reflection. A reflection can also be achieved by placing a highly polished, flat piece of wood that was stained or darkened, in water.

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TEACHER RESOURCES

1. Buck, Peter H. Arts and Crafts of Hawaii. Vol. II, Houses; pages 75 - 109. Bishop Museum Press, 1964.

   A detailed and technical description of the construction of Hawaiian houses is found in this book. It is quite difficult to read and understand. There is little or no information on the types of houses (in terms, of function), on the religious aspects of housebuilding, and on the furnishing. There are, however, excellent photographs of a variety of ancient Hawaiian houses that can be shown to students.

2. Handy, E.S.C. Ancient Hawaiian Civilization. Chapter 6; pages 69 89, "Houses and Villages". Charles E. Tuttle, Co., 1970. (Third printing).

   A good description of the construction of the houses, and of the consecration ceremony is found here. There are examples of pule kuwa -- prayers recited by the kahuna in the ceremony. The section on types of houses and furnishings, and on the family customs and relationship are only briefly stated. There is also a section on villages but it is brief and limited in its scope. Generally, this chapter can best serve as a introductory background for the teachers.

3. Handy, Handy, and Pukui. The Polynesian Family System of Ka'u. Charles E. Tuttle Co., 1972. Pages 7 - 14 and 112 - 115.

   These sections on dwellings is very informative and serves as an excellent resource. The whole book goes into the very heart of the Hawaiian culture instead of dwelling primarily on the material aspects. Also, it does not merely describes but explains. For example, the consultation with a kahuna before the construction of a house is explained, and shows the reader that it was not just

superstition -- that, the purposes were sound and reasonable. The information is incomplete, however. There is little or no mention on the materials used and on the actual construction.

4. Malo, David. Hawaiian Antiquities. Bishop Museum Press, 1971 reprint. Chapter 33; pages 118 - 126.

David Malo's descriptions of housebuilding along with the notes found in the back of the chapter, serves as a good resource for the teacher. The process of construction, and the furnishings of the house are well-covered by Malo. The note in the back has an excellent description of the consecration ceremony and has two examples of the prayers. There are some small gaps in the information. For examples: bedroom furnishings is not mentioned, the types of wood for the framework is not discussed; and, there is no mention of the consultation with a kuhikuhi pu'uone before picking out the site of a new house.
Caution: Malo's accounts are sometimes biased.

5. Mitchell, Donald D. Resource Unit In Hawaiian Culture. Kamehameha Schools Press, 1969. Unit 14; "The House"; pages 157 - 169. Revised 1972.

This unit is an excellent resource for teachers. It is comprehensive in terms of its scope and will give teachers a good background of information.

STUDENT RESOURCES

1. Curtis, Caroline. Life In Old Hawaii. Kamehameha School Press, Honolulu, 1970. Pages 1 - 14.
   Written in story form. Good resource. Informative and enjoyable.

2. Pitchford, Gene. Hawaiian Time. Watkins & Sturgis, Ltd. Honolulu, Hawaii, 1955. Page 11.
   Grass shacks. Very brief informal description of the house. Written in a way might be interesting to the studets. Possibility of reading to students - funny. Fair, but good break from traditional informative resource.

3. Pratt, Helen Gay. The Hawaiians: An Island People. Charles E. Tuttle, Co., 1963. Chapter 24 - 25.
   A very good description of the construction and furnishing of the houses of ancient Hawaiians is given here. Informative and also contains illustrations helpful for student.

TEACHER ORIENTATION

I. TYPES

A. Animals

1. Pigs (pua'a)

a. Introduced by the Hawaiian ancestors

b. Bred in large numbers

1) used chiefly in important feasts

2) or as offerings in religious ceremonies

c. First killed, then organs removed, hair singed or scrapped off with pieces of rough lava

1) then salted and cooked in the imu until well-done, a process that required two to four hours, depending upon the size of the animal and the number and temperature of the stones

d. At feasts, hot stones were placed in body cavity in thick parts between legs

1) also placed around the outside of the body to enable faster cooking

e. For family use the pig was never placed in the imu

1) hot stones were put in after the inside had been salted

2) then wrapped in old kapas and mats, placed on a poi board and left for forty-eight hours

2. Dog ('ilio)

a. Introduced by the Hawaiian ancestors

b. Bred in large numbers

1) a small size dog which was something like a terrier

2) fattened on poi, sweet potatoes

c. Hawaiians preferred dog meat to pork

d. Baked dogs formed the principal meat at feasts

3. Birds

a. Chicken (moa)

1) domesticated fowl

2) resembled somewhat the strain of fighting cocks used by the Filipinos today
   a) some were trained for cock fighting but their principal use was for food
   b) also appropriate offerings to the gods
3) after it was killed and cleaned, it was wrapped in ti leaves and cooked in the imu in coconut cream
4) eggs were not eaten but left in the nest to be incubated by the hen

b. Any of the native birds, large or small, land or sea, were considered good food
   1) though some species were caught primarily for their feathers
   2) thirty-two edible species are listed by Malo (1971, pp. 37-40); under the categories of:
      a) wild fowl
      b) birds who live in the salt and fresh-water ponds
      c) ocean divers
      d) migratory birds

4. Fishes (i'a)
   a. Mostly all were eaten
      1) exceptions are the poisonous gall of the porcupine fish, a crab (kumimi) and a species of sea turtle ('ea)
      2) for references of edible fishes check Malo pp. 45-47
         a) fish that have feet with prongs (e.g. crab, lobster and shrimp)
         b) fish that are beset with spines
         c) fish covered with heavy shells (e.g. pipipi, opihi, cowrie or leho)
         d) fish that move slowly
         e) small-fry that are seen along the shore (e.g. mullet)
         f) fish that have bodies with sharp tuberances

g) fish with flattened bodies (e.g. humu-humu)
h) fish with bodies of a silvery color (e.g. ulua)
i) fish with long bodies
j) fish with bodies of a red color (e.g. weke)
k) fish that are furnished with arms or rays (e.g. octopus, squid)
l) sea turtles
m) shark (mano)
n) fish that breathe on the surface of the ocean (e.g. porpoise)
o) fish provided with wings

b. Hawaiians sometimes ate fish raw just as it came from the ocean
   1) their uncooked fish was always preserved by salting or drying or both

c. fish was cooked in several ways:
   1) wrapped in ti leaves and placed on the coals
   2) broiled over hot coals
   3) placed in a calabash with a little water on it and then drop in hot stones

d. crustaceans and shellfish
   1) Malo lists on page 45, thirteen edible crustaceans and nineteen edible shellfish
   2) examples:
      a) octopus (he'e) referred to as squid
         -fishermen killed it by biting the head
         -flesh was pounded to break the muscle fibers and eaten raw or cooked or the pouned squid was dried for future use
      b) shrimp (opae) and lobsters (ulua)
      c) other sea animals such as:
         -opihi (limpet)
         -loli (sea cucumber)
         -pipipi (small mollusk)

B. Plants

1. Indigenous (native)

a. Number which might have been eaten may be fairly large, but the number which actually formed part of the Hawaiian diet was few

1) anything edible in the form of pith, root tuber, corm, fruit, or leaf became part of the scanty diet

2) examples: (eaten raw or cooked)

a) hala fruits
b) kernels of the lolou palms
c) mountain apple (ohia ai)
d) ohelo berry
e) tree ferns
f) a few greens
g) seaweed (limu)

b. Except in times of scarcity, these were abandoned after the introduction of cultivated plants

c. (see Handy's list of useable wild plants--- The Hawaiian Planter pp. 214-216)

2. Introduced: from central Polynesia thrived in a climate similar to that from which they came

a. Coconut (niu)

1) flesh of the coconut was eaten raw

2) coconut milk (as a result of grating and squeezing the flesh) was used for:

a) main dishes
-cooked with chicken
-cooked with greens (spinach)

b) desserts
-haupia (milk plus starch (pia) boiled or baked in the imu)
-kulolo (milk plus grated taro baked in imu)
-paipaiee (milk plus ripe breadfruit)
-poipalaa (milk plus cooked sweet potato)

3) coconut water used as a drink on long journeys

b. Breadfruit (ulu)
1) made into poi
2) fruit baked in imu with skin on, peeled, core removed, and eaten
3) pudding (paipaiee) mixed with coconut milk

c. Banana
1) fruit eaten raw or cooked
2) when taro was scarce a poi was made from mashed bananas

d. Sugar Cane (ko)
1) chewed on the tough inside fibers and pulp
2) juice extracted from cane toasted over the open flame fed to nursing babies

e. Arrowroot (pia)
1) mixed with coconut cream or milk, wrapped in ti leaves and steamed in imu to make a dessert called haupia

C. Beverages

1. Water (wai)
a. Rain water or water from heaven (wai maoli)
b. Spring water
1) brackish
2) located in the mountains, in the lowlands, and along the shore covered by the ocean
c. Streams of fresh water

2. Coconut Water (wai niu)
a. Not used extensively since there was an abundance of stream and springs
b. However, they were important on long ocean voyages
c. To provide a potable fluid the coconut must be at a particular stage of development
1) proper drinking nuts contain a clear refreshing liquid which is kept cool by the thick outer covering of husk

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2) in nuts that are too immature the fluid is bitter
3) in mature nuts oil in the fluid is apt to cause griping

D. Condiments
1. Salt
2. Inamona
a. Kukui nuts were roasted then grounded in a small stone motar (poho'inamona) with a small stone muller, salt being added for taste
b. Served in small wooden or gourd receptacles or simply placed on a freshly plucked ti leaf
c. Caution: the kukui oil has purgative properties, therefore, only a small amount should be eaten
3. Seaweed
a. Usually washed and salted then eaten raw
b. Types
1) limu kohu
2) limu lipoa
3) limu eleele
4) limu manauea
c. added variety and flavor and prevented constipation

II. COOKING
A. Methods
1. Broiling
a. Ko'ala refers to the use of hot coals
Pulehu conveys the idea of using hot ashes
b. Palaha---the food was spread out flat on a lefel of hot coals
Olala---the food was warmed near the fire and turned from time to ti e
c. Some foods were protected from burning by being wrapped in ti leaves (laulau)
2. Boiling
a. Somewhat primitive method, owing to the lack of fireproof utensils

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b. Consisted of applying heat from the inside instead of from the outside
c. Food was placed in wooden bowls with water, into which red hot stones were dropped (puholo)
d. Heated stones (eho) were also placed in the interior of fowls
e. Alternate layers of stones and food were placed in the bowl and water added

3. Roasting and Steaming
a. Earth oven (imu) is a shallow hole in the ground
b. This process of cooking in the earth oven is termed kalua (ka, the; lua, hole)
c. Building of an imu:
1) kindling wood is placed in the middle of the hollow
2) larger pieces of wood built around and over the kindling
3) a layer of stones arranged over the wood, and the kindling lighted
a) stones, about the size of a closed fist, were selected from the kind which would not burst when they were heated (e.g. porous puhoehoe)
4) a bamboo fire blower directed the breath in fanning the fire into the flame
5) after the stones were heated, they were leveled out with a stick to make an even floor over which grass (honohono) or leaves were spread to prevent the food from being scorched
6) foods (e.g. taro, breadfruit, sweet potato, etc.) were packed in and covered with layers of leaves, preferably ti leaves
7) an outside layer of old mats and tapas was applied as the last cover to keep in the heat
d. Food was wrapped in ti leaves and covered with ginger or banana leaves

1) pork, fish, taro tops, and many other kinds of foods were wrapped in these leaves

B. Food Preservation
1. Salt was one of their necessities
a. Used with fish and meat, also as a relish with fresh food
b. Manufactured only in certain places
1) obtained sea water or salt water dipped from salt wells
2) stands in a shallow basin for curing or until it becomes a strong brine from preliminary evaporation
3) transferred to another basin for crystallization into salt to take place
2. Another method was drying their food
a. Salted first, then dried in the sun
b. Cooked in the imu then dried
3. Leftover foods and water were stored in a cool place
4. Live fish were stored in enclosed ponds

C. Utensils, Dishes, Implements
1. Bowls (umeke)
a. Umeke la'au
1) beautiful bowls made of kou, milo or kamani wood
a) these woods gave no flavor to the food
b) no ornamenting was done to the surface since the grain was already attractive
b. Umeke Pohue
1) gourds were converted into bowls to store and serves poi and other foods
2) natural surface was uninteresting, therefore, decorated with a geometric design
c. They had different types of bowls for different uses (see Buck's, Arts and Crafts pp. 40-43)
2. Pā or platters
a. Platters made of the same woods mentioned to make the umeke
b. Four types:
1) elongated
2) circular

3) raised on runners
4) supported by carved human figures

3. Plates: were made from wood and bottom part of gourds
4. Cups or ipu/'apu
   a. made from wood, small gourds, coconut shells and nuts of the introduced calabash tree
5. Spoons or ki'o'e palau
   a. Small scoops made out of coconut shells and/or calabash
6. Finger bowls (ipu holoi lime)
   a. A bowl for washing hands is a unique development in Hawaii and found to exist nowhere else in Polynesia
7. Scrap bowls (ipu 'aina)
   a. Made for chiefs who deposited fishbones and scraps of food in them during meals
      1) instituted for the fear of sorcery
         a) food which had been touched formed an excellent medium (maunu) for a sorcerer (kahuna 'ana 'ana) could work his spells and cause the death of the person who had handled the fragment of food
8. Huewai
   a. Water gourd containers
   b. Used during the meal or carried on canoe trips
   c. Forms:
      1) globular with conical neck
      2) globular with tubular neck
      3) hourglass
      4) cylindrical
   d. some were decorated
   e. they were suspended by nets
9. Shell Scrapers
   a. Used for removing the skin from cooked taro in the preparation of poi
      1) scraping the skin from breadfruit

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b. made from:
1) large opihi shells
2) cowrie shell

10. Coconut Shredders
a. No stand graters
b. Hand grater were the opihi shells

11. Knives and Cutters
a. Made from: stone flakes, shark teeth and bamboo

12. Sweet Potato poi mixers (la'au ho'owali poi)
a. A wooden implement with a spatulate blade were made for mixing mashed potato with water to form a gruel

13. Pig Scrapers
a. A flat piece of vesicular basalt or lava with a rough surface rubbed off the hair from the pig after it was singed off

14. Pounding Boards
a. Made of heavy board in the form of a flat shallow tray, somewhat rectangular but with the corners rounded off
b. Two classes:
1) short boards = only one man could work
2) long boards at which two men could work, one at each end

15. Stone food pounders or poi pounders (pohaku'i poi)
a. Were made of close-grained basalt
b. Three types:
1) knobbed pounder
2) ring pounder
3) stirrup pounder

III. OTHER INFORMATION

A. Prohibitions

1. Certain foods were kapu to women by reason of their sex
a. forbidden unless she was a high chiefess
b. examples:
1) pork---because it was feast food for the gods, chiefs, and priests; and also related to the god Lono, as Kamapua'a

2) Bananas -- the banana tree was a body of Kanaloa
3) Coconuts - the coconut tree was a body of Ku
4) Ulua fish -- was offered to the god Ku in his war ritual as a substitute for a human victim
Kumu (a red goatfish) -- served as an offering in various rituals (e.g. consecration of a new home)
Niuhi (The Great White Shark) -- symbol of the High Chief
5) Honu (sea turtle) -- a form of Kanaloa
6) 'Ea (sea tortoise) -- a form of Kanaloa
7) Nuao (porpoise) -- a form of Kanaloa
8) Palaoa (whale) -- a form of Kanaloa; the whale's tooth was a sacred symbol of ali'i
9) Hahalua or Hihimanu (spotting sting ray) probably a form of Kanaloa

2. Husband had to prepare two ovens of food, one for himself and a separate one for his wife
a. Necessary, since men and women were not allowed to eat together
3. All kapus on eating were broken when King Kamehameha II ate with his household including women and allowed them to partake the kapu foods.

B. Manners in Eating
1. Table Setting
a. Finger Bowl for washing hands (ipu holoilima)
1) flanges on inside of bowl for removing sticky pieces of food
b. Scrap Bowl (ipu 'aina) used by royalty guarded by an attendant
1) guarded against a sorceress who might use them as a medium
2) scrap bowls imbedded with teeth and/or pieces of bone of an enemy may be a sign of contempt or insult to his family

c. Washbowl (po'i wai holoi)
   1) used to wash hands
   2) use of wet ferns or leaves when water became scarce

d. Pa Kaukau
   1) long, narrow mat laid on floor with food set in readiness

e. Poi bowl set between two persons facing each other
   Meat dish set between two persons sitting side by side

2. Eating poi
   a. Sometimes dipped with one finger
   b. Generally two fingers dipped to the first joint when eating daintly and to the second joint for the hearty appetite
   c. Deft twist on the way to mouth to retain the semi-liquid past on the finger
3. Proper to consume all that was served
4. Smacking of the lips showed appreciation and good manners
5. To sit cross-legged was approved but for women and girls to sit with knees together and to one side was preferred
6. Host or hostess should continue eating until the guest were satisfied
   a. Never should the poi left clinging to the sides of the poi bowl be scraped down (kahi), a sign of intended removal while a guest is till eating
   b. general expressions of hospitality
      1) 'ai a ma' ona, "eat your fill!"
      2) mai h'ohilahila, nāu ka 'ai, "do not be bashful, the food is yours!"

TEACHER RESOURCE

1. Food----section I
   by Te Rangi Hiroa (Peter H. Buck)
   Arts and Crafts of Hawaii
   Honolulu: Bernice P. Bishop Museum Special Publication 45, 1964, reprint
   ---Everything and anything you would want to know about the topic of food from the ancient Hawaiian should first come from this resource. It takes into account the types, methods, implements and others which pertain to that particular subject.

2. "Food and its Preparation"
   by John H. Wise
   Ancient Hawaiian Civilization
   by E. S. Craighill Handy, et. al.
   Rutland, Vermont & Tokyo, Japan: Charles E. Tuttle Company, 1973. Fifth printing.
   Chapter 8: pp. 95-103
   ---Gives an overall view of the subject. However, it doesn't seem to be complete in all the areas---methods of cooking, plants they used and others.

3. "Food Plants of the Ancient Hawaiians"
   by E. H. Bryan, Jr.
   Hawaiian Nature Notes (Chapter 15)
   ---It gives an account of the plants eaten during the time of the ancient Hawaiian. However, it isn't a complete detailed description.

4. Hawaiian Antiquities
   by David Malo
   Honolulu: Bishop Museum Press, 1971. Second Printing.
   Chapter 13: pp. 37-41 The domestic and wild animals.
   14: pp. 42-44 Articles of food and drink in Hawaii.
   15: pp. 45-47 The fishes.
   It gives an accurate listing of the types of birds, plants, and fishes that were involved in making-up the ancient Hawaiian's food resources.

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5. "Life in Ancient Hawaii - Foods" - A Supplement Research Materials, Bulletin Number 15
Mrs. Violet Ku'ulei Ihara
Bishop Museum Liaison Teacher
---The article is very thorough. It explains every aspect about the subject.

CLOTHING

CLOTHING

TEACHER ORIENTATION

I. INTRODUCTION

1. The cloth of the ancient Hawaiian used for their clothing is called Kapa or tapa, or "barkcloth".
   a. The Hawaiian equivalent of Kapa means "the beaten thing"
2. Hawaiians Kapa is thought to be the finest in the world because:
   a. Hawaiian used a wider variety of colors and designs to decorate their Kapa.
   b. They used a greater number of tools and implements.
   c. Their workmanship was very fine.
3. Feather garments were not considered clothing. They were used as special regalia used only by royalty.

II. GARMENTS WORN

A. The clothing worn by old-time Hawaiians was made of Kapa.

B. The Maka'ainana or commoners and the Ali'i or royalty dressed alike.
   1. The clothing of the Ali'i was better made and more decorated than the clothing of the commoners.
   2. Commoners could not wear or even handle the clothing of the chiefs.

C. Kapa Malo or Loin Cloth
   1. Worn by men and boys
      a. About nine inches wide and nine or more feet long
      b. Some were dyed in solid colors, others decorated with elaborate designs
      c. To put on a malo, the man holds the end that is to be the front flap under his chin. He passes the free end between his legs and holds it one hand against his back while he wraps the remaining portion around his waist until it meets the fold in back and can be slipped underneath it. The front end is released from the chin

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and falls to form a flap in front. A similar flap may be made in the back by spreading out the end piece and securing it over the waist band.

D. Pa'u - Skirt

1. Worn by women and girls
   a. Two or more yards long and a yard or less wide.
   b. Dyed and printed in many different designs and colors, prettier and had more designs than the malo.
   c. Worn around the waist and extended below the knees
   d. In putting on this garment, a woman held one corner of the upper border to her waist, wrapped the free end around and tucked the corner in at the waist. In the upper corner of the outer end she might tie or roll a kukui nut or pebble. When this weighted corner was tucked into the waist fold of the skirt, the garment was held securely. The visible portion of the pa'u was often decorated.
2. Hula dancers, both men and women, wore a similar garment when dancing.

E. Kihei - Shawl

1. Worn by both men and women for warmth
2. Rectangular in shape
3. Worn in two or more ways
   a. May be centered over the left shoulders and the upper corners tied over the right shoulders
   b. May be centered over one shoulder and the corners knotted under the opposite arm.
   c. Often thrown over the shoulders and tied in front
4. Usually decorated with attractive designs

F. Kana'a - Sandals
1. Braided from ti leaves, lauhala, hau bark or partly beaten wauke fibers
2. Used in crossing rough terrain such as lava and coral but otherwise went barefoot.

G. Very young children did not wear any clothing at all.

H. Style of Clothing
1. All articles of clothing were straight strips of material.
2. Made so that the direct rays of the sun reached the people and contributed to their health.

III. MAKING KAPA
1. Stalks were cut down.
2. Bark peeled off, scraped off the outer bark and soaked.
3. The clean, white inner bark was beaten to desired texture.
4. Pieces were joined to make the desired size - process called "felting".
5. Kapa dried and bleached in the sun.

IV. BASIC MATERIALS FOR MAKING KAPA

A. Plant Barks (inner barks)
1. Paper Mulberry - Wauke
a. Cultivated near villages
b. Made best Kapa
2. Nettle Plant-- Mamaki
a. grew without cultivation in the rain forests
b. Furnished tough bark and was second most frequently used.
3. Other plants used
a. 'Ulu - Breadfruit
b. Hau - Hibiscus Tilliaceus

B. Tools and Implements
1. Adze (Ko'i)
a. A stone blade lashed to a wooden handle
b. Used for cutting down the stalks

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2. Clam Shell or a similar shell
   a. Used to split the bark the full length of the plant stem.
   b. The split bark was removed in one piece from the stem by peeling it off with the thumbs and fingers or by securing one end of the bark between the first and second fingers and twirling the entire stem around and around the hand. This wound the bark in a tight roll with the bast fiber on the outside.
3. Kahi
   a. Made from part of a cowry, or of an 'opihi or limpet shell.
   b. Used to scrape off the outer brown and green bark from the strip after it was unrolled and placed on a flat surface.
   c. Only the white bast fibers remained and these were soaked for several days.
4. Hohoa
   a. Round, smooth beater
   b. The soaked fibers were pounded with this
   c. Softened fibers were folded over and over so that the mass was thoroughly felted.
5. Kua Kuku
   a. A flat-topped wooden anvil
   b. Provided the smooth surface for the final beatings
6. 'Ie Kuku
   a. Square, carved beater
   b. Beater used for final beating
   c. The designs carved into the surface of these beaters; imprinted a watermark into the soft, wet Kapa fibers
7. Papa Hale
   a. Grooved board
   b. Moist Kapa placed over this and pressed with a sharp-edged tool to get a corrugated effect.

8. 'Umeke
   a. Bowls and Calabashes for water
   b. Made from gourd or carved wood
9. Stone Weights
   a. To keep sheets of Kapa from blowing while bleaching in sun.

V. DECORATING THE KAPA

The love of color and design, and a spirit of rivalry caused the Kapa makers to develop a large number of dyes and a greater number of unique implements to apply the color to Kapa than is found in any other part of the Pacific.

A. Dyes
   1. 'A'ali 'i - of soapberry family (red-brown dye)
      a. Boil the ripe seed capsules in a little water
      b. Cloth placed in this dye should be boiled for greater permanence of color.
   2. Koki'o or Aloalo - Hibiscus (brown dye)
      a. Pound the root or stem bark and add water
   3. Kou - An evergreen tree (brown dye) (yellow)
      a. Crush mature leaves and add cold water to get brown.
      b. When boiled, they produce a yellow dye.
   4. Kukui Nuts (brown dye) (black dye)
      a. Pound root or stem bark and add water to get a brown dye.
      b. For a darker shade, boil
      c. The soot from burned nuts gives black.
   5. Ma'o or Huluhulu - Native cotton (green) (red)
      a. Leaves are pounded and fresh water is added to give a green color.
      b. Boiling of the leaves gives a wine red.
   6. Noni - Indian Mulberry (yellow) (red)
      a. Pound the root bark and add water for a yellow dye
      b. Add coral lime to the yellow infusion and it will change to red.

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7. 'Olena - Tumeric Roots (yellow dye)
   a. Peel and crush the roots, add water and strain for yellow
8. 'Uku'uki - Mountain Lily (blue dye)
   a. Mature berries of this plant
   b. Separate the thin blue skin from the seed pulp. The color is expressed from the berry skins and added into cold water.
9. 'Ulei - Osteomelia (lavender)
   a. Boil the ripe seeds to obtain a lavender dye
10. 'Alaea (red)
   a. Add water to this red-brown earth to get the red stain.

B. Tools and Implements for Dyeing and Decorating
   1. Large calabash ('umeke) or gourd ('umeke pohue)
   2. Mortar and pestle for grinding the dye materials.
   3. Carved bamboo stamps - 'Ohekapala
   4. Paint brushed made from the dried hala keys or segments
   5. Liners - made of wood and bamboo
   6. Cord dipped in dye

C. Method of Decorating or Dyeing
   1. Dipping entire pieces of Kapa into dye.
   2. Cord-snapping
      a. A tightly twisted cord (kaula Kakau) was dipped in dye, held firmly by each end over the fabric and snapped onto it. The imprints of the twists in the cord made a segmented line. This could be repeated in different colors and in different directions.
   3. Stamping
      a. Designs were carved on bamboo stamps ('ohe Kapala) of geometric patterns and were used for a form of block printing. The carved end of the stamp was dipped into a container of liquid dye, then the excess was removed by tapping the stamp against the

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rim of the bowl. The end bearing the film of dye was pressed against the Kapa, dipped and pressed again and again until a continuous line or pattern had been stamped on the kapa.

4. Bamboo Liners (lapa)
   a. This process almost identical to that of the stamps. The prongs, ranging from one to nine on a liner, resemble the tines of a table fork. These were dipped into dye and pressed against Kapa to form single or a parallel lines in a variety of combinations.
5. Brushing
   a. Brushes made from the fibrous ends of seeds or keys of pandanus (hala) were used as paint brushes.

VI. OTHER USES OF KAPA

A. Bedding - Bed Kapa (Ku'ina Kapa or Kapa moe)
   1. Usually consisted of decorated cover sheet (kilohana) and four under sheets of the same size of white Kapa (iho)
   2. The five sheets were sewn together along one edge with thread made of twisted strips of Kapa.

B. Covering of Oracle Tower
   1. The Oracle Tower in the Heiau was covered with a durable grade of white or light colored Kapa.

C. Kapa sticks
   1. These Kapa sticks (palo 'ulo'u) consisted of stout Kauila wood poles and were topped with balls of white Kapa.

D. Lamp Wicks
   1. A twist of Kapa served as a wick (kaula ahi) in the kukui oil lamps

E. Kites (lupe)
   1. The hau wood or bamboo frames of kites were covered with white Kapa.

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F. Images in the Heiau
   1. Certain images in the heiau were dressed in Kapa during seasonal ceremonies.
   2. The dead were wrapped in burial sheets of black or brown Kapa.

G. Kahuna Dress
   1. Certain kinds of Kahuna wore white Kapa

H. Kapa Flags
   1. Kapa flags marked Kapu routes, areas, fruits and other crops

I. Door Flaps
   1. Thick, course pieces of Kapa sometimes used for door flaps.

J. Bandages
   1. Kapa served as bandages

VII. OTHER GARMENTS OF ROYALTY*

A. Men
   1. 'Ahu'ula (red garments)
      a. Feathered cloaks and capes
   2. Mahiole - Feather Helmets
   3. Ka'ei Kapu o Liloa - Sacred Sash of Liloa

B. Lei hula manu
   1. Feathered leis worn only by women of the chiefly class.
   2. Rings
      a. Ivory turtle, small enough to be tied to a women's fingers which served as rings.
   3. Other articles
      a. Necklaces
         1) Shell and seed necklaces were worn by women
      b. Combs
         1) Made from the midrib of the coconut leaf.

* The feathered garments are discussed in the section on featherwork.

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TEACHER RESOURCES

1. Buck, Peter. Arts and Crafts of Hawaii. Vol. V - Clothing. Bishop Museum Press, 1964.

   Gives detailed information of the clothing of ancient Hawaiians. Included: Kapa-making, implements used, dyes and decorating process, and uses of Kapa. It also covers feather garments - capes, cloaks, helmets. Although this gives good information the reading may be too technical in some aspects.

2. Handy, Emory, Bryan, Wise, etc. Ancient Hawaiian Civilization. Kamehameha School Press, 1933. Chapter 13: "Featherwork and Clothing"; pages 131 - 140.

   Gives brief information of the clothing of the ancient Hawaiians. Included is the uses of Kapa, dyes used to design and decorate the Kapa, and types of clothes worn by the Hawaiians. Information of featherwork is also included. However, more information is needed.

3. Ihara, Violet. "Life In Ancient Hawaii: Kapa-Making and Clothing". State of Hawaii, Department of Education.

   This is a good, brief account of Kapa-making and clothing of ancient Hawaiians. Gives information about: basic materials used for making Kapa, process of making Kapa, decorating Kapa, taking care of Kapa and uses of Kapa. A vocabulary of words used is also included at the end. Teacher will find this easy to use, however, more detailed information is needed.

4. Mitchell, Don. Resource Units in Hawaiian Culture. Kamehameha School Press, 1969. "Clothing in Hawaii with Special Reference to Making, Decorating and Using Kapa"; Chapter 15: Pages 171 - 190.

   Gives good, brief account of the clothing of the Hawaiians with emphasis on making, decorating, and using Kapa. Also includes: current trends of dress in Hawaii.

STUDENT RESOURCES

1. Lewis, Oscar. Hawaii: Gem of the Pacific. Random House, Inc., New York, 1954. 180 pages.

   Clothing is covered on pages 17 - 20. The process of making kapa is covered well. This should be a good resource for children to refer to in learning of kapa-making. However, more information is needed.

OCCUPATIONS

TEACHER ORIENTATION

I. BACKGROUND

A. The ancient Hawaiian society was primarily a subsistence agricultural one.

B. Hawaiian settlers brought with them their principal food plants and other useful plants.

C. Because of good soil, abundant water and the subtropical climate, Hawaii was, in many ways, favorably suitable for agriculture.

D. With the help of fishermen, the Hawaiians were able to produce the food needed to support an estimated population of 300,000. In contrast to this, modern Hawaii imports more food than is produced.

E. Having only the o'o, a digging stick, the Hawaiians were able to raise successful crops of taro, sweet potatoes, and yams.

F. The Hawaiians developed irrigation systems for their wetland taro. They developed terraces (lo'i) and irrigation ditches ('auwai). Bamboo pipes were sometimes used to bring water down to the taro patches.

G. Agriculture was an integral part of the life of the people, being tied up with religion, traditions, and customs.

H. Related to the above, the agricultural life was infused with religion.

II. AGRICULTURAL PRACTICES

A. Hawaiians observed the phases of the moon in determining the correct time to plant. This is also practiced by peasants in Europe and Asia.

1. Hawaiian year was divided into twelve months. Each day of the month had a separate name and the first day of the month was Hilo. The new moon marked this first night of the month.

2. Counting from Hilo, the 12th and 13th days were Mohalu and Hua, respectively.

a. Generally, it was the custom to plant on the new moon days those things that would be used principally for their leaves. Those plants that were to be used for their roots or corm, were planted during the 12th and 13th days. These would be taro, sweet potatoes, and yams.

3. Other examples

a. Bananas were planted at midnight when the full moon was shining directly in the holes that was prepared.

b. The right time to plant sweet potatoes was from December 20 to January 20, and from August 20 to September 20. These were the months of Kanepuaa, the patron god of the sweet potato.

d. Muku, the 30th night, was the right time to plant trees and sugar cane.

Note: For a more detailed explanation of the ancient Hawaiian calendar - the months and days and what they signified see Handy's, Native Planters In Old Hawaii; pg. 28 - 41. A Hawaiian calendar is published every year and can be bought from the Bishop Museum. It tells when to plant, what to plant, and when is a good time to catch a particular fish.

B. The Planting itself, was always accompanied with religious ceremonies and prayers. Because of their profound respect for the forces of nature, and their view of nature as a god-like force, the Hawaiians generally invoked the help of the gods before planting.

1. Religious ceremonies and prayers accompanied all aspects of the life of the farmers. All the steps in the process of preparing the land, planting, caring for the plants and harvesting was accompanied by some sort of ceremony. Examples: In time of drought, Lono, the god of rain, was invoked through prayers.

also, when the first dryland taro was ready, offerings were made to Lono and Kane.

2. The gods that were invoked in their prayers:
   a. Kane - identified with sun
   b. Lono - rain and harvest
   c. Laka - goddess of wild wood and growth
   d. Kanepuaa - god of the sweet potato; half man and half pig
   e. Hina - the moon goddess; determined the planting date and the growth of plants
   f. Ku - god of hardwood trees from which the agricultural tools were made

Note: For further and more detailed description of the religious practices surrounding the agricultural life, see Native Planters In Old Hawaii by Handy. An excellent account of the Makahiki or harvest festival is found on pages 329 - 388.

C. Other Pratices
   1. In selecting their land, the Hawaiian always looked for land that had a lot of wild growth. It was believed that such land was like by Laka and that it would be fertile.
   2. Weeds and wild growth was never burned but was left in the ground after being uprooted. This pratice enriched the soil.
   3. When taro patches became sour, young hau branches and leaves were used to make it fertile again for taro.

III. FOOD PLANTS AND OTHER USEFUL PLANTS
   A. Taro or Kalo
      1. The most important food crop
         a. All parts of the plant were edible. Root or corm was pounded into poi which was the chief starch food.
      2. Dryland taro grown on elevated lands and on those areas unsuitable for wetland taro.

a. Most successfully grown on Kauai and Maui.

3. Wetland taro was grown in valleys and in river valleys.
   a. Here patches were built up and diked and water brought in.
4. Taro generally grown from cuttings or huli. Eight months to a year was required for the taro to mature.
5. About 350 varieties of taro was recognized by the Hawaiians.

B. Sweet Potato or 'Uala
   1. Grown in areas not suitable for taro.
   2. Second most important starch staple.

C. Yam or Uhi
   1. Grows in valleys and uplands.
   2. Could not be made into poi and were not as popular.

D. Banana or Mai'i
   1. It was a delicacy rather than a staple.

E. Sugar Cane or Ko

F. Breadfruit or 'Ulu

G. Coconut or Niu
   1. All parts of the tree was used.
   2. Was not extensively used for food as in other parts of Polynesia.

H. Pandanus or Puhala
   1. Leaves were used for plaiting.

I. Kukui
   1. The nuts or kernels were used to make candles.

J. Kou
   1. Its wood was used to make calabashes and platters.

K. Hau
   1. Its wood was used to make adzes.

L. Wauke or Paper Mulberry
   1. Its bark was used to make Kapa.
   2. Generally grown in wet lowlands.

M. Olona
   1. Inner bark used to make sennit, fishlines, nets, and cordage for lashing.

N. 'Awa
   1. Root of the plant was chewed or pounded, and mixed with water or saliva to make a narcotic ceremonial drink.

O. Ti or La'i
   1. Leaves used for preparation of food in the imu.
   2. Root was baked and eaten.

P. Gourds

Q. Arrowroot or Pia
   1. The root was used to make an edible starch. Mixed with coconut cream, it formed haupia, a popular dessert.

R. 'Olena
   1. Root was used to make a yellow dye.

S. Bamboo
   1. Used to make the musical instruments such as the nose flute and the Ka'eke'eke.
   2. Also was used to make a knife.

T. Other Plants
   1. 'Ilima, Mountain Apple, Ferns, 'Ohelo Berry, Akala, Noni, Seaweed, Aheahea, and Popolo.

Note: Greater detail of the uses and propagation of the above mentioned plants can be found in Native Planters In Old Hawaii.

CANOE-MAKING

TEACHER ORIENTATION

I. General Background

A. Because of the lack of roadway as well as of beast of burden, canoes became the principal means of transportation.

B. In terms of functional design, Hawaiian canoes were the finest in Pacific.

C. Were ideal for Pacific navigation because the shallow-draft hulls could easily clear the coral reefs. The lightweight ones could be carried above high-tide line and/or taken to canoe sheds.

D. Sailing canoes might average 120-140 miles a day.

E. Types of canoes

1. Single canoes (kaukahi) had one outrigger (ama) on its left side. Could be built to carry as much as as eight people (lo'owalu)

2. Double canoes or kaulua had two hulls of equal size. Usually, had a platform between the canoes.

a. Being designed to carry colonists to distant islands, structures resembling grass houses were built on the platforms to shelter the passengers, food plants and animals.

b. Used to colonize islands, journey to distant lands, and to carry large cargoes.

Note: Catamarran is modern version of double canoe.

F. The process of canoe-making was accompanied by religious ceremonies and prayers.

II. Tools and Materials

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A. Tools used by canoe builders (kalai wa'a)

1. Hafted adzes (lo'i) - Used to fell the tree and remove excess wood.
2. Swivel adzes (lo'i 'awili) - Here, stone blade could be turned to any angle.
3. Stone for sanding (pohaku 'ani wa'a)
4. Stone chisels (pohaku pao) - to make lashing holes in the wa'a and mo'o.
5. Stone hammers (pohaku kapili) - to tap the chisels
6. Wooden clamps (puki'i wa'a)
7. Caulking tools

B. Materials

1. A large sound long, preferable of koa--wiliwili, kukui, and breadfruit was sometimes used.
2. Strips of wood for the hull (wa'a)--usually 'ahakea or 'ulu.
3. Strips of wood for the gunwales strakes (mo'o), the end pieces (la'au ihu) and the aft pieces (la'au hope).
4. Pair of sturdy hau boom (iako) connecting the ama to the canoe.
5. Wiliwili wood for outrigger (ama).
6. Sennit or cordage from coconut husk fibers to lash the outrigger to the canoe.
7. Fish spear rack might be put in canoe.

C. Accessories and furnishings

1. Mat cover to keep out the spray and water
2. Paddlers of koa; bailers of gourd; canoe anchors of stone (pohaku kekau); and in times of war stone canoe breakers.
3. Larger canoes (single and double) fitted with a mast

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(kia) and triangular sail (la) of lauhala plaiting.

III. Construction

A. First step was the selection of the tree. A kahuna kalaiwa'a was summoned to select a tree. On finding one, the kahuna went to the hale mua and slept near his shrine. If he had a vision of a handsome man or woman standing before him, it was an omen that the tree would make a fine canoe.

1. Offerings of a pig, coconut, red fish (kumu) and awa were made.
2. Incantations and prayers were performed.
3. A pig was baked near the site of the tree and a feast held.
4. All the time, the tree was watched to see if the 'elepaio bird landed on it. If one did, the tree was unsuitable.

B. Tree was cut down by means of a stone adze.

C. Tree was then hollowed out for forming a crude hull.

D. Preparations were made for the long haul of the roughly hollowed hull from the rain forests to the beach.

1. Another feast was held and prayer were made to the gods for a safe journey.
2. Friends or relatives of the one making the canoe came to help haul the canoe.
3. Chants were made--encouraged the workers along the way.
4. No one went to the rear of the canoe when pulling--only the kahuna was permitted there.

E. After being brought to the beach, the unfinished canoe was placed in a canoe shed where further fashioning and

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finishing was continued.

1. Feast was held, again, a kapu placed on the halau (canoe shed) and only the kahuna kalaiwa'a and his workers were allowed to enter it to complete the canoe.

F. After it was finished, a conservation ceremony or lolo-waa was held.

1. It was then tested on a trial trip. The kahuna tested it for the owner.
2. A final feast of conservation was held. Offerings of pig, red fish and coconuts were made to the gods.
3. A christening of the vessel with sea water then followed.

Note: For more detailed information on the process of construction and of the religious ceremonies that accompanied each step, see David Malo's Hawaiian Antiquities, pp. 126-135. Also see Buck's Arts and Crafts of Hawaii, pp. 253-283.

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TEACHER ORIENTATION

I. INFORMATIONAL BACKGROUND

A. Hawaiians were skilled craftsmen as evidenced by their featherwork, plaiting, decorative tapa and by their carvings in wood.

B. Two factors affecting the carving:

1. Hawaiians had no metals and clay for pottery.
2. Hawaiians had to make use of the materials at hand - shells, stone, and wood - for tools.

C. Tools

1. Chief wood-working tool was the stone adze, a nicely shaped stone blade attached to a wooden handle.
   a. Made from hard volcanic chunkstone found in quarries such as that on Mauna Kea and Haleakala.
2. Stone chisels and kawia.
3. Other "primitive" tools made from parts of plants that correspond to our sandpaper, pumice stone, and drill.

D. Types of Carving

1. Simplest type was wooden umeke or poi bowls.
   a. Had no elaborate designs in low relief carving but its beauty lies in the shape and finish.
   b. Generally, devoid of ornaments. However, some utensils for special purposes were decorated with carved figures. Example: a platter at the Bishop Museum having two grotesque carved figures representing Kahahana, King of Oahu and his wife, Kekuapoi, who were conquered by the King of Maui. The figures were carved on the meat platter as a mark of disdain.
2. Images of gods
   a. Some intended to be ugly. Was meant to look ferocious and to inspire fear in all beholders.

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The figure's head had a scowling mouth with tongues sticking out, startling eyes had a symbolic significance.

b. Best of idols are the huge temple images, set up on the platform of the temples or on the walls of heiaus to keep the enemies away.

c. Smaller wooden idols for household or family used aumakua.

d. Stick gods - ornate workmanship with even more elaborate headdresses than that in larger images.

e. Most of the smaller images were more realistic than the larger ones - probable representation of real men and women turned into demigods. Naturalistic yet, find staring eyes of disks of pearl shell - related to symbolism of their art.

3. Little carving in the medium of stone.

FEATHERWORK

TEACHER ORIENTATION

I. General Information

A. Featherwork created by the craftsmen of Hawaii was beautifully and skillfully done.

B. All featherwork was not used as clothing. They may be considered as decorations and signs of rank. Only the chiefly class were able to wear the feather garments.

1. Because of the association of the feather garments to the alii class and because of the skill required, there was a special group of men who did the gathering of feathers and another group of skilled men who did the actual construction of feather cloaks, helmets and sashes.

II. Types of feather garments and construction

A. Ahuula or feather cloaks and capes

1. Endowed with great significance and hence, could be worn only by chiefs of high ranks and only on special occasions.

2. Varied in size, ranging from long to short.

a. The long cloaks (shoulder to the ankles) were worn only by the highest chief or king whereas the shorter shoulder capes were worn by the alii of lower rank than the king.

3. No two capes or cloaks were of the same design.

4. These ahuulas either had simple but striking designs using different colored feathers, or had no designs at all.

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5. Foundation for cloak was a closely knit net of olona fiber. Feathers were gathered and attached, row by row by means of olona fibers.
   a. The chiefs wore these cloaks to battle and was a standard around which the soldiers rallied.
   b. The most famous cloak was that of King Kam I - made entirely of mamo feathers and is undecorated.

B. Mahiole - feather helmet
   1. Worn by king on ceremonial occasions and on the battleground.
      a. Crest of helmet gave him added height and provided a cushion for any blows of weapons.
      b. Besides the mahiole, the ahuula was also worn in the battlefield.
   2. Foundation was made from 'ie'ie vine and feathers attached by means of olona fiber.

C. Feathered images - 'aumakua hulu manu
   1. Known as war gods and belonged to king.
   2. Most famous feather image was Kukailimoku, the war god of Kamehameha.

D. Feathered Kahili
   1. Large ones were sacred insignia or emblems of rank. Limited to those of the highest rank.
      a. Used only on state occassions. After used, was dismantled and feathers put away by the caretakers or kahu hulu.
      b. Named after an ancestor or a favored person.

2. Small ones also an emblem of royalty were used not only for solemn occasions but also when the royalty was eating or sleeping or merely talking with friends.
3. High prized kahilis were those made from black and yellow o-o feathers, and the prestigious black and white feathers of the 'o-o (pilali 'o-o). Handles made from bones of defeated chiefs, or from kauila.
   a. Men did the attaching of feathers to the large kahili.
   b. Women assisted men in the making of small kahili.

E. Lei hulus or feathers leis
1. Worn only by chiefly women as decoration.
   a. Worn on the head or on the neck.
2. Made of one color or of different colors.
3. Generally all kinds of feathers were used but the prized leis were made of mamo, o-o, iiwi, and o-u feathers.
4. Feathers bunched, sorted, the longer ones placed in center of lei and shorter ones were used for the ends.
5. Both men and women made feather leis.

F. Sacred Sash of Liloa - King Liloa's Ka'ei Kapu.
1. Only article of it's kind in existence
2. Sacred and probably used in religious ceremony.
3. Said to be made by Liloa for his son 'Umi who became ruler of the Big Island in 1475 A.D. Have since

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been handed down to each succeeding ruler of that line to King Kam II.

a. Shown on statue of King Kamehameha in front of Judiciary building and on the original statue at Kap'au, Hawaii.

4. Made from a cordon or net of olona fiber consisting of o-o and iiwi feathers on both sides. Bordered with a band of yellow o-o on each side. Three rows of human teeth are on the front end.

III. Collecting the feather and types of birds

A. Required time and patience

B. Feather hunters of Poe Kawili who knew the haunts of the birds they sought went to the forests.

1. Knew when was the moulting season - when trees in full bloom and wild berries bearing. This is the time when the birds come out of the forests to eat.

2. Knew the habits, songs and food of the different birds.

3. Knew what and how to catch the birds--done either by nets, setting traps, or putting bird lime or gum on the branches which, upon stepping on it the bird would be stuck.

4. Bird were rarely killed except when more feathers were needed from the bird that it could stand in which case it was killed and eaten.

C. Most highly prized feathers came from the mamo

1. Body was brownish or black, with golden or orange yellow tail feathers. The top and bottom feathers of the tail called koo mamo.

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2. Bird found only on Big Island

3. Feathers used for cloaks, leis and helmets.

D. O-o-- had brilliant black feathers and under each wing was a tuft of yellow feathers. Under the tail were two black and white feathers used for the construction of the choicest kahilis.

E. Iiwi-- bright red feathers

1. Were used in great abundance in all the featherwork, often under other feathers and on the outer surface of the article.

2. Once was the most abundant bird and found on all islands

F. O-u-- Feathers were dull green and little used

G. Apapane-- dark red feathers and also little used.

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TEACHER ORIENTATION

I. GENERAL INFORMATION
   1. Fishing was considered a main occupation.
   2. More than 600 kinds of fish, most of them edible, swam in Hawaiian waters.
   3. Before a man could be accepted as a fisherman, he had to go through many stages of preparation.
   4. A fisherman was an honored person, and not everyone could become one.

II. PROCURING OF FISH
   A. Children
      1. Took what they could from shallow water and reefs.
      2. When older, they imitated elders, getting small fish and limu from sheltered waters, later from deeper waters.
   B. Women
      1. Gathered Gobies ('O'opu) and shrimp ('O pai) from mountain pools and streams by hand, poking with stick, turning over stones, and with nets.
      2. Also dammed streams when overflowed during freshets.
   C. Po'o Lawai'a
      1. These were head fishermen and company of apprentice in employ of chief, or may be a chief himself. (life's occupation).
      2. Knowledge of fishing handed down and passed on.
      3. The Watcher (Kilo) on shore was very important person - directed and signaled fishermen to where fish were.

III. METHODS OF FISHING
   A. Catching by hand
      1. Men and women searched under rocks and shallows for small fish, crayfish, loli and eels.
      2. A floating calabash or a bag was tied to waist to hold the catch.

B. Spearing Fish
   1. Typical spear
      a. Slender hardwood pole, 6 to 7 ft. long with a single sharp point.
   2. Speared fish while swimming underwater.
   3. In shallow places, speared fish as walked along.
   4. Speared at night by the light of Kukui nut torches.

C. Slip Noose
   1. Mostly used for fishing of sharks.
      a. Sharks were stupified with 'awa then noosed and towed to shore alongside of canoe.
   2. Fresh shrimp was snared with a noose formed on thread-like end of coconut leaf midrib (ni'au).

D. Gill Nets ('Upena Ku'u)
   1. A net with 2 to 2½ inch eye set across a fish run or a school.
   2. The fish were removed by hand after enmeshed.

E. Seine Nets ('Upena Paloa)
   1. 150 to 190 ft. long, made with head or top rope studded with wooden floats and a foot or bottom rope containing stone sinkers.
   2. Favorite method
      a. Surround a school of fish on a sandy-bottomed fishing grounds.
   3. Fishermen in the canoes set the net under the direction of the Kilo.
   4. These nets used for present day Hukilau fishing.

F. Scoop Nets
   1. The names of these nets depended upon the type of fish to be caught.
      a. Ex: 'Upena pao'o for rock fish or 'Upena 'opae for shrimp.
   2. Pliable wooden rod bent into oval; ends met to form handle; fine meshed net fastened to wooden loop.

3. Used by women to catch small fish and shrimp.
4. Two parallel rods might be used to form rectangular two-handed scoop nets.

G. Dip Nets
1. Flexible rods supported a square or rectangular net which was dipped into water with bait to attract crabs.
2. A live uhu was tied through the gill and mouth by a cord which allowed it to swim naturally with the net. The fish served as a decoy and attracted other fish.

H. Bag Nets
1. Net with a bag or enclosure into which fish were driven.
2. There were large nets with small mesh.
3. Used to catch: Flying Fish (Malolo), Ohu (a small prized fish) and Sharks.

I. Traps (Hina'i)
1. Usually made of fibers such as aerial rootlets of the ie'ie vine.
2. Types
   a. Low, circular, basketlike with entrance on top. A stone sinker held it in place. Bait - crabs, crushed shrimp, sea urchins (Wana), or sweet potatoes.
   b. Long, cylindrical traps set without bait in fresh water streams. Gobies ('O'apu) swam into trap, lifted out of water usually by women.
   c. Funnel-shaped trap used by women to catch shrimp in streams.

J. Fish Ponds
1. Wall enclosed areas in bay or along shorelines.
2. Used to store and fatten mullet and other salt water fish.
3. Fresh water or brackish water ponds holds 'o'opu, aholehole and 'o pai.

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K. Fishhook and Line

1. One-piece fishhook made with pearl shell, human bone, dog bone and teeth, bird bone, whale ivory, turtle shell and occasionally wood. May be unbarbed or made with inner, lower, outer, or shank barbs.
2. Two-piece fishhook was made with wood with bone points or two pieces of bone lashed together.
3. Composite fishhook - The Aku (Bonito) lure have a pearl-shell shank, bone point and tuft of pig bristles. Octopus lure - stone sinker, one to two cowrie shells, connecting stick, and a bone or wooden point partly concealed by wisps of ti leaves.
4. Fishlines and nets made from strong cordage of inner bark of the olona (Touchardia Latiolia).
5. Trolling Lines - Fishermen paddled to school of fish. The bait was thrown from the canoe. Fishermen trolled the pearl-shell lure with an unbarbed hook which was attached to a stout fishing pole by a short line. Fish hooked, pulled into canoe, unhooked. Process repeated as long as canoe was with the school of fish.

L. Hola Method of Stupefying Fish

1. Auhuhu and Akia are two native plants with narcotic juices. The pounded twigs and bark of one or the other were placed in tidal pools to stupefy fish and cause them to float or die.
2. Gathered in baskets and taken home.

IV. ACCESSORIES AND PROPERTIES

A. Canoe

1. Must be well-made and with trained paddlers.

B. Gourds and Calabashes

1. Made with close-fitting lids.
2. Used to transport fishing implements.
3. These would float if the canoe capsized.
4. Gourds with stopper were used for fresh water.

C. Bait

1. Small fish and shrimp placed whole on hooks.
2. Live bait such as nehu to attract and excite aku.
3. Palu or fish mashed into soft bait for attracting fish.
4. Squid liver bait (pilipili he'e) ground in special mortar and placed on hooks.
5. Heavy bait sticks smeared with bait and lowered into water to attract fish.

V. KAPUS FOR CONSERVATION

A. Kapus protected fish and other sea life.

1. Had Kapu on alongshore line fishing in certain places when deep sea fishing was open.
   a. In the case of inshore fishing, one place was Kapu for a month; then this area was opened and another place was Kapu.
2. At certain times of year, certain seaweed was Kapu.
3. Opelu were eaten during summer while Aku were Kapu; then Aku were used for food during winter while Opelu was Kapu.
4. Rule - take only part of supply of fish from a feeding place.
5. Enforced closed seasons for certain species.

VI. RELIGION AND FISHING

A. Many religious ceremonies and practices observed.

1. Particular ceremony when a new canoe christened; a new net or a new hook was taken out for the first time; when first fish was caught.
2. Ku'ula shrines, dedicated to the God of fishermen, were visited before and after fishing.
   a. Every fisherman had his own Kuula or fish god.
   b. Large Ku'ula Gods, made of stone, were set up along certain shores.
   c. Small Ku'ula of carved or natural stone were carried to sea to attract fish.

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3. Strict Kapus governed the making and lashing of fishhooks. (See: Ancient Hawaiian Civilization; Handy. Chapter 9, page 102, parag. #2)
4. New fishermen were initiated with certain ceremonies (See: Ancient Hawaiian Civilization; Handy. Chapter 9, page 104, ph. #1)
5. Careful preparation and customs followed before going out to fish. (See: Ancient Hawaiian Civilization Chapter 9)

B. Kapu for Women
1. Certain fish were kapu to women
a. Crevally (ulua), Goatfish (Kumu), Man-Eater or Great-Grey Shark (Niuhi), Sperm Whale (Palaoa), Porpoise, Manta Devilfish, Sting Ray, Sturgeon Fish (Paala), Kohola (another species of whale).
2. During pregnancy:
a. The Aku, Opelu, Mullet or other white-fleshed fish were Kapu.
b. Couldn't salt fish.
c. Couldn't string fish.
3. A wife was not supposed to gossip, or sleep, or quarrel while her husband went fishing.

VII. PREPARATION OF FISH
A. Raw
1. Usually ate whole fish.
a. Sometimes skin, scales, or gall bladder or internal organs removed.
B. Salted
1. Fish salted lightly then rinsed off.
2. Cut up then salted.
3. Mashed with fingers (lomi) after salting.
C. Cooked
1. Baked in imu, wrapped with Ti.
2. Broiled unwrapped either over hot coals, in hot ashes or near hot coals to warm fish such as dried fish.

3. Steamed in closed containers.
4. Broiled in wrapping of Ti.

D. Dried - method used when storms prevented fishing or for the Kapu season.
   1. Partly dried
      a. Salted and dried to store for short periods of time.
   2. Well-dried
      a. Large fish scaled if necessary, cut into pieces without removing bones, thick pieces rubbed with salt, soaked in brine for several days, then dried in sun.

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OCCUPATIONS- AGRICULTURE

TEACHER RESOURCES

1. Emory, et al. Ancient Hawaiian Civilization. Chapter 10; Agriculture by Juliet Rice Wichman. Charles E. Tuttle Co. 1970

   A fairly good resource book. Much supplemental information is needed. Has examples of prayers that were used to invoke the gods of nature.

2. Handy, E.S. Craighill and Elizabeth G. Native Planters in Old Hawaii. 1972. Bishop Museum Press.

   This book gives detailed and in-depth information on the agriculture of ancient Hawaii. The agricultural practices, the plants grown and its propagation, religious ceremonies and prayers, customs, traditions, the makahiki festival, land divisions, and the environmental and ecological setting are excellently covered here. This is a great resource book for teachers. Highly recommended.

3. Mitchell, Don. Resource Unit in Hawaiian Culture. Unit 9; Agricultural Practices. Kamehameha School Press. 1969.

   A brief summary of the agricultural life of the ancient Hawaiian can be found here. Much more supplemental information is needed to give the teachers an adequate background.

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OCCUPATIONS-MAKING (CANOE)

TEACHER RESOURCES

1. Buck, Peter. Arts and Crafts of Hawaii. Vol. 6. Bishop Museum Press. 1964. pp. 253-284.

   A detailed description of the construction of the Hawaiian canoe is found here. Religious ceremonies, and furnishings of the canoe is discussed also.

2. Emory, et al. Ancient Hawaiian Civilization. Chapter 22--Navigation by Kenneth Emory. Kamehameha School Press. 1970.

   A good description of the navigation practices of Hawaiians is found here. Supplemental information is needed. Very little information on the process of construction and the furnishings of the canoe.

3. Malo, David. Hawaiian Antiquities. 1971. Bishop Museum Press. Chapter 34. pp. 126-135.

   An excellent and detailed description of canoe-making. The process of construction and the religious ceremonies accompanying each step are well-covered here. An excellent teacher resource.

4. Mitchell, Don. Resource Units in Hawaiian Culture. Kamehameha School Press. 1972. Unit 12.

   A brief summary of the canoe-making is found here. Supplemental information is needed, especially in regards to religious ceremonies. Overall, a good resource.

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OCCUPATIONS-CARVING

TEACHER RESOURCES

1. Emory, et al. Ancient Hawaiian Civilization. Chapt. 20
   Luquiens, Huc. Kamehameha School Press. 1933.
   A fair account of carving is given here.

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OCCUPATIONS- FEATHERWORK

TEACHER RESOURCES

1. Emory, et al. Ancient Hawaiian Civilization. Chapter 13; Lahilahi Webb. Kamehameha School Press. 1933.

   The best and most comprehensive account of featherworking is found here. An excellent resource.

2. Mitchell, Don. Resource Units in Hawaiian Culture. Kamehameha Schools Press. 1972. Chapter 8, pp. 78, 79 and 81.

   A fair description of the feathered garments is given here. Supplemental ihformation is needed.

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TEACHER RESOURCES

1. Handy, Emory, et al. Ancient Hawaiian Civilization. Kamehameha Schools, 1933. Chapter 9. Pg. 101-108

   Gives good information of Aku and Ahi fishing. Included are the religious beliefs involved in fishing. However, gives no information of other types of fishing. More additional information is needed.

2. Ihara, Violet. Life in Ancient Hawaii - Foods- A Supplement. State of Hawaii, Department of Education. Pages 9-13.

   Gives a good, brief account of fishing of ancient Hawaiians. Included are methods of fishing, religious implication, preparations and preservation. Teacher will find it easy to use, however, more thorough information is needed.

3. Mitchell, Don. Resource Units in Hawaiian Culture. Kamehameha Schools, 1969. Chapter 11, pp. 108-115.

   Gives an account of methods of fishing of ancient Hawaiians. Information about Kapus and religious beliefs is needed.

STUDENT RESOURCES

1. Pratt, Helen Gay. The Hawaiians: An Island People.

   Fishing: Chapt. 17-21. Well covered in these chapters. However supplemental information is needed.

   Farming: Chapter 12 and 14. Deal very briefly and inadequately with the agricultural life of the Hawaiians. Chapt. 12 has, however, a fairly good description of the raising of wet-land taro.

   Canoe-making: Chapter 22-23. Fairly good description of construction of canoe is given here. Supplemental information is needed.

   Kapa-making: Chapt. 26: Kapa-making well covered here.

   Featherwork: Chapter 27: A good description of the featherwork of the Hawaiians is given.

2. Lewis, Oscar. Hawaii: Gem of the Pacific. Random House, Inc, New York, 1954. 180 pages.

   Fishing is discussed on pages 28-30. It gives a fair description of tools and kinds of fishing of the ancient Hawaiians. Religious aspects are not included here. More resource material is definitely needed.

TEACHER ORIENTATION

The Hawaiians worshipped all the powers of nature. They were recognized as powers greater than man, but capable of manipulation by man. Religion played a major role in everyday life. Each phase had its own god. These gods were invisible, but symbolized by material objects.

I. BACKGROUND

A. Polynesian origin

1. High regard for nature -- believed it to be filled with supernatural powers.
2. Powers were made into gods.
   a. Invisible, but symbolized by material objects.
3. Gods' assistance gained by reciting prayers and offerings.
   a. Craftsmanship not important therefore, figures often crude.
4. Mana (power) key that tied religious ideas together.
   a. Everything has mana and this mana can go from one to another.
   b. Mana of gods can go from gods into man or objects.
   c. Through ritual, mana of gods can be in symbol or figure -- therefore, ritual very important.
5. In the beginning, only the gods in the form of forces and phenomenon inhabited the universe, which was without form and dark. Lower forms of life emerged, light came into the world, and finally man was born of the gods. The one most directly descended from the gods possessed the greatest mana, or spiritual power. The one most directly descended was the alii nui or ruling chief, with absolute power over others. The chiefs were, therefore, the representatives of the gods.

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6. Ancestors believed in the true god, Kaneuiakea (source who made heaven and earth, all things in heaven and space, the sun, the dots of light in the heavens, the highest heaven). He made the first man (Kanehulihonua) and woman (Keakahulilani) and because of them became the friend of man. When their child, Kapapaialaka, was born, the earth separated from heaven and the god looked down with love on earth.

B. The Kumulipo -- Hawaiian Creation Chant; genealogical prayer

1. In understanding the Kumulipo, Hawaiians conception of the importance of position must be understood. This was dependent upon rank, which was dependent upon blood descent. Therefore, there was a need for genealogy as proof of high ancestry.
2. Because there was no written language, the genealogy was memorized down the line as a chant. Oral recitation required a special technique in handling the voice. If wrongly done, it was a sign of bad luck.
3. It was a chant linking the royal family to which not only belonged the primary gods, not only to deified chiefs born into the world, but also to the stars in the heavens and plants and animals sueful to life on earth.
4. It was believed that chiefly gods go back to the very beginning to a personification, kumu (source), from which came a succession of matings ending with Wakea (Heaven or sky) and Papa (the earth mother). Their offsprings were the gods Kane, Lono, Ku, and Kanaloa who put the world in its present order. Kane was the father of Ki'i, the first man. All lines lead through Ki'i to Papa and Wakea, then to the Kumulipo.

5. The Prologue for the first section pictures the land rising out of the deep ocean. Lower life began on its shore (ex. shellfish). The second chant tells of the appearance of fish in the sea and forest growth on land. In the third chant, winged creatures are formed -- first insects, then birds of land and sea. The fourth chant tells of the birth of land creatures, those from the sea coming to the land. In the fifth chant, shore life is exchanged for the cultivation of inland food plants (rooting pig -- Kamapua'a: god who was half-man, half god, born in the shape of the pig). The sixth chant describes the rat tribe feeding upon the food crops. The dog child is brought up in the seventh chant, which presented fear and awe. The period of living men begins with the eighth chant. This second half of the Kumulipo, the period of living men, is a blending of three myths of parenthood of mankind:
   a. Myth of La'ila'i, who became the mother of gods and men through relations with god Kane and man Ki'i.
   b. Myth of Haumea and the god Kanaloa, of Haumea's children born from the brain and her strange renewals of youth to become mother and wife of children and grandchildren.
   c. Myth of Papa and Wakea; of Wakea's affair with his daughter and consequent quarrel with Papa; of his fishing trip which resulted in an undersea woman, from whom sea creatures are born.
6. For more detail see Beckwith's Kumulipo.

II. THE GODS

Their functions varied in different parts of the island chain. Each great god had own temples, appropriate sacrifices, and own order of priests.

HAWAIIAN RELIGION

The Hawaiians worshipped four major gods: Ku, Lono, Kane, and Kanaloa. There were countless other gods also worshipped, relating to everyday life, as well as special occasions. They prayed to these gods for help and guidance, with the inclusion of offerings. Gods gave their answers through signs, omens, dreams, visions, or through other mediums. All gods were thought to reside in the heavens. They were invisible and description is unknown.

A. The four major gods.
   1. Kane
      a. God of life, fresh water, sunshine, life substances in nature.
      b. From prayers to Kane, it is realized that old Hawaiians identified Kane with sunlight and fresh water, without which nothing can survive. These are life-giving for growing things.
         1) For specific prayers, see Ancient Hawaiian Civilization, pg. 50-51.
      c. Legend says Kanaloa accompanied his brother Kane in his travels around islands making springs of fresh water wherever they went.
         1) Said to have introduced 'awa, banana, and bamboos in Hawaii.
      d. As Kane-nui-a-kea, was maker of heaven and earth and the things that filled them. Was many gods in one god.
      e. Forests sacred to Kane, god of woodsman.
   2. Lono -- fertility god.
      a. God of agriculture, of cultivated food plants.
      b. God of peace. Makahiki was held in his honor (October through February).
         1) Feast with religious ceremonies.
         2) Hawaiian Thanksgiving.
         3) People stopped work, made offering to the king, and then had a good time. War

was kapu within the whole nation. King always played the part of Lono.

4) First period of the Makahiki was kapu, when the whole country was sacred and people not yet able to play. Taxes to the king (pig, taro, sweet potatoes, feathers, kapa, mats, all things that were made) had to be brought together to alters of Lono. Gifts (hookupu) were divided among king, followers, and priests. Everybody brought gifts which were regarded as taxes, but were originally thank offerings, laid them on stone alters (ahu-pua'a) at each district boundary line. Then an image of Lono carried by priests around the island. At each altar, the district chief gave the gifts as offerings to Lono. Priests accepted the gifts and following prayer, the celebration began (hula dancing, sports, singing, feasting).

5) At the end of the festival, the King had to prove himself worthy of representing Lono. First went off shore in a canoe. Returned to land and as he stepped on shore, a group of men with spears rushed at him. Usually had guardsmen for protection. Unless King was superior to death, no longer worthy.

6) Makahiki did much to reward the people for their efforts to sustain themselves, support their government, and protect its leader. Temple services reinforced the power of the king, priests, and chiefs because of its visual severity, and assured the people that they were being protected

by the gods.

c. Lono was the god particularly worshipped in the ceremony of weaning (family feast).
   1) Because of the kapu banning men and women from eating together (food was thought to be sacred and men would lose kapu if ate with the defiled woman), was necessary to have special consecration ceremony to make the young boy sacred and put under kapu so could eat with men.
   2) Father first consecrated a pig to Lono. It was baked in the presence of all who had come to the ceremony. The head was cut off and placed on the alter at the end of the men's eating house (mua). An image of Lono was also on the alter. An ipu or gourd hung around its neck. In it was placed an ear of the pig. Offerings to Lono was placed before the image (Bananas, coconut, 'awa root, and bowl of 'awa) as a feast for Lono. The father then called to the gods for the vigorous growth of his boy and asked that he be big and strong like the gourd vine. He repeated the Pule Ipu, a prayer of protection from evil.
      a) For the Pule Ipu, see Ancient Hawaiian Civilization, pg. 63-64.

d. God of rain
   1) Because rain was so important to the growth of their crops and their survival, they had to pray to Lono for it, especially in the drier regions.
      a) For specific prayer, see Ancient Hawaiian Civilization, pg. 52.

e. Offerings were always pigs, taro, potato,

cloth, and other things from growing nature. Never offered human sacrifices.

f. Heiaus were built to Lono not in time of war, but under stress of famine or scarcity.

g. Prayed to in Hawaiian households to send rain and sunshine upon growing crops, spawn to fill fishing stations, offspring to mankind.

h. His signs were observed in the clouds.

i. God of peace.

3. Ku

a. God of war, medicine, chiefs.

b. God of the warriors.

1) Vigorous prayers were offered when a child was dedicated as a warrior.

c. Only Ku was offered human sacrifices.

1) Sacrifices might be people who had broken a kapu, or low class people, who were killed and offered to please the god.

d. Most elaborate heiaus dedicated to him.

e. Chiefs' sons dedicated to him so they may grow up to be great warriors.

4. Kanaloa

a. God of the deep sea and of ocean winds.

b. Also known as a god of healing.

c. Held a peculiar position in Hawaii. In some regions he was god of the sea or even a god of supreme importance. Others say he was practically an outcast from the upper world; forced to rule Po, region of departed spirits.

B. Lesser gods -- very numerous; impossible to enumerate all. Some are known in many islands of Polynesia, others only in Hawaii. The names of many of these gods have been lost since the decline of these beliefs in 1819.

1. Kanehekili -- thunder god

a. Characterized in his human form by being very

dark from head to foot on the right side, and light on the other.

b. In honor, kapu during thunderstorms to whisper, lie face up, or to have empty container before a dwelling house.

2. Ku-kauakahi -- owl god
   a. Worshipped because it protected worshippers from harm.
      1) If taken to battle, owl led them to safety.
3. Mo'o gods -- keepers of fish ponds
   a. Natives claimed their presence in water is known by yellowing of trees and weeds surrounding ponds and foam that gathered on the surface of water.
   b. Kiha-wahine -- famous mo'o goddess
      1) Deified chiefess of Maui who became one of Kamehameha's favorite goddesses.
      2) People had to lie face down before her kapu and men in passing canoes had to prostrate themselves on the bottom of canoe until they passed.
      3) Often feared and blamed for misfortunes befalling humans.
4. Milu -- god of the lower regions.
5. Dieties that had control over skills and over materials used in crafts or in professions:
   a. Hina -- goddess of women's work
      Hina-hele -- goddess of fishermen
   b. Maikohe -- god of kapa making
      1) Lauhuki and La'ahana -- goddess of kapa beating and of kapa decorating (female deities).
   c. Laka -- goddess of the hula, in the form of the lehua tree, and of flowers and trees.
   d. Ku'ula -- god of fishing.
   e. Kuhuluhulumanu -- god worshipped by bird catchers

and workers in feathers.

f. Kukaoo -- god worshipped by husbandmen
g. Kukaoe (Kapo) -- god worshipped by sorcerers.
h. Maiola -- god worshipped by practitioners of medicine.
i. Lonomakaihe -- god of warriors.
   1) Lono-i-ka-makahiki -- god who presided over the Makahiki period.
j. Kahiman -- god of seers and meterologists.
k. Makuaaihue -- god of thieves.
l. Kuialua -- god of robbers.
m. Ku-alana-wao (Ku-arising-in-the-forest) -- presided over canoe making; also Lea.
n. Lea -- women and canoemakers.
o. Mauliola -- god of healing.
p. Akua Pa'ani -- god of sports.
q. Oloue -- god of Maui who bore spirits of noted chiefs to celestial paradise.
r. Nakuialua -- bone breaking wrestling.

6. Dieties associated with natural phenomenon:
   a. Pele -- stranger god, goddess of volcanoes.
      1) Both dreaded and loved by her people.
      2) Said to have formed many of the craters on the island chain.
      3) Also called Wahine-o-ka-Lua (Woman of the crater) because she is said to live in craters of Mauna Loa.
      4) Said to come from Tahiti with her brothers and sisters and other gods who desired to accompany her.
         a) Chief navigator was Pele's elder brother, Ka-moho-Alii (King of the Sharks); best loved by Pele.
         b) Ka-uila-nui-makeha (the great flashing lightning) was another brother.
         c) Kane-'apua, the younger brother, hav-

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ing a shark body. He scoured the spirits of those lost at sea.

d) Ka-poha-i-kahi-ola is the brother who makes explosions.

e) Kapo-'ula-kina'u was sister who came to Hawaii before Pele. Kapo was patron of sorcery.

f) Kuku'ena-i-ke-ahi-ho'omauOhonu -- a younger sister who always prepared Pele's 'awa. Also maker of leis.

g) Pele's mother and father (Kane-hoalani and Haumea). Haumea had many bodies, one of which was the low lying breadfruit tree.

h) Hi'iaka -- Pele's most loved younger sister. She had many roles in nature as dancer, healer and guardian, spirit of ocean, of cloud forms, of the uplands. In anger could also be a flash of lightning. Could also be dangerous as one who smashes canoes (foretold to fishermen as a short red rainbow). Also known in the form of the lovely lehua flowers which was used for leis of kings.

b. Ke-alo-ewa -- goddess of rain

c. La'-amaomao -- goddess of the winds.

d. Lima-loa -- god of the mirage.

e. Haumea -- goddess of motherhood.

f. Mauli-ola -- god of health.

g. Various forms of Kane:

1) Kanewahilani -- connected with the heavens.

2) Kanelu(ku)honua -- connected with the earth.

3) Kanehulikoa -- connected with the ocean.

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4) Kaneholopali -- connected with precipices.
5) Kanepohaka -- connected with stones.
6) Kanewaiola -- connected with fresh water.

h. Kahaka-o -- the mountains.
i. Ke-ao-halo -- west direction.
j. Ke-ao-ki-au -- east direction.
k. Ke-ao-loa -- north direction.
l. Ke-ao-hoopua -- south direction.

7. Gods connected with the house (Kane)
a. Kaneilokoohale -- within the house.
b. Kanemoelehu -- fireplace.
c. Kanehohoio -- the threshold.

C. Amakuas
1. Family gods or family guardians.
a. Images might be in form of stones, bits of wood, anything, but something that had a special power.
b. Born in the form of lizards, sharks, eels, birds, and other forms from human mothers.
c. Highly regarded for they were a help in time of trouble.
d. Tabu to eat or harm family aumakua.

2. Examples
a. Kalani -- shark born from the eye of his human mother.
1) Eye fell out and dropped in a sea pool.
2) Was kept in calabash, fed on banana and sugar until too big.
3) Let out into the sea where he drove in food for his relatives.
4) Relatives knew that if they fell into the sea and be endangered, Kalani would save them.

b. Ka'aipa'i -- another shark
1) Frequented the sea between Kohala and Kona waiting for canoes carrying bundles

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of poi.

2) Meant no harm but followed until given one of these bundles.

3) One canoeman decided to follow it and found that he pushed the bundle toward shore where it was picked up by a feeble old man, too old to grow own taro.

4) When the man died, KaOaipa'i bothered canoemen no more.

3. Aumakua played very important role in the old Hawaiians belief in life after death. The aumakua world represented peace and happiness (For more detail, see section on "Life After Death."

4. Akua moali -- spirits of gods often thought to appear in human forms (and called 'uhane). Spirit of king could be made into Akua moali by ho'omama (prayers and incantations).

D. Unihipili -- deceased persons who were deified, usually a child; new gods were created this way.

1. Fed with 'awa until spirits strong and acquired mana.

2. Some became helpful.

3. Some became malignant spirits that went on errands of destruction.

4. Nature of unihipili depended on person caring for it.

a. If cruel, unihipili cruel.

b. If gentle, unihipili gentle.

5. Ways of creating an unihipili:

a. Kahukahu -- keeping portion of body in the home and calling upon the departed morning and evening to partake of 'awa.

b. Kuku'ai method -- after death, body was prepared with proper sacrifices and taken to place of his aumakua.

1) Those related to Pele took remains to

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priests of Pele wrapped in red and black tapa.

a) At the pit, the kahuna chanted a long prayer, threw in 'awa, cooked pig, and lastly the bundle of remains.
b) If deceased accepted by Pele, bundle made a circuit of the pit without burning and then burst into flames and vanished.
c) A flame appeared later and was taken to be the spirit of the deceased.
d) If not accepted, was tossed back to the family or thrown up in the air and scattered. Gathered by family and taken home.

2) Those related to water spirits or to the lizard (mo'o) took dead to stream wrapped in yellow tapa with offering of reddish brown or brindled dog.
   a) Prayers chanted until mo'o appeared, large and small, and body lowered into water to become mo'o.
3) Relatives of Kanehekili, thunder god, offered dead wrapped in coal black tapa, laid before dwelling of god.
   a) Priest of Kanehekili completely dressed in black called upon him until skies darkened and thunder heard.
   b) Then bolt of lightning appeared, took the body, and disappeared.
   c) Said that the bolt of lightning were many humped backed beings who gathered the offerings and remains of their relatives.
4) Relatives of sharks wrapped body of dead in tapa with design chosen by the family.

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i) Markings became marking of shark and enabled family to recognize their relative.

E. Kalaipahoa -- "cut out or dug out with pahoa or axe," god of poison.

1. Images feared as death dealing, poison gods.
2. Carved from wood believed to be poisonous, from island of Molokai.
   a. A'e -- Hawaiian species of Rue family.
      1) Mokihana, mock orange.
   b. Nioi -- native species of Myrtle family
      1) Guava, mountain apple also belong to this family.
   c. 'Ohe -- rare Hawaiian endemic of Joinvillea family.
      1) Pieces of wood placed back of images Could also obtain mana of image.
3. Scrapings from back placed in enemy's food could cause death.
4. For legend dealing with the formation of these gods, see Mary Kawena Pukui's Hawaiian Religion, a lecture delivered to the Kamehameha School Senior Class.

F. Household Gods

1. Man of the house kept family gods in Mua or men's house.
2. Called upon them morning and evening with offering of 'awa.
3. Each mua had a gourd container with four

small cords for a handle (ipu-o-Lono).

a. Kept food and fish for the gods.

b. 'Awa tied to handle.

4. Gourd placed in middle of room.

5. Man prayed for help and health of family.

6. Then prepared food and ate it.

a. Material part his to eat

b. Spirit or essence belonged to gods.

c. Man felt was eating and drinking with gods.

III. Kahunas --priests

Experts in their particular fields. Religion was prominent in activities of all kahuna. Some were priests with religious activities occupying their full time. Some wore white kapa, others wore colors designating their specialty. Normally the male head of the family served as the kahuna for family worship. For elaborate rituals on the chief's temples, professional kahunas (kahuna pele) conducted the rituals. They conducted rituals by which a priest could direct and control mana (supernatural power).

A. Two hereditary order of priests in service to Hawaii rulers.

1. Priests of Ku -- rituals held on special heiau (liakini --for more information, see section on Heiaus) dedicated to Ku. Only area of human sacrifices. Rituals connected with war and other national emergencies. Outranked Lono priests.

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2. Priests of Lono -- rituals were in maintaining peace and fruitfulness of the land.

B. Special fields -- certain kahunas might be specialized.

1. Medical kahuna (kahuna lapa'au) -- relied on spiritual aspects of their profession as well as knowledge of the physical body and of herb remedies and massage. Kahunas of Ku, Kane and Lono. One of 5 chosen to be on council of the top leaders of the king or ruling chiefs. Training began at birth if certain things happened at time of birth (decided by gods) or sometimes parents and grandparents noticed child to be exceptional in the field. Had approximately 20 years of training and observing. Did not take care of patients until after training and probation.

a. Kahuna haha -- diagnostician.

2. Kahuna ana'ana -- prayed victims to death. Were dreaded. Person's intimate items (ex. nails, hair) were prayed over and burned. Victims must know of proceedings. More mental than physical.

3. Kumu hula -- hula teachers who acted as priests.

4. Kahuna kalai waa -- experts in canoe-making; one who blessed a completed canoe.

5. Special kahuna blessed a completed house and cut its navel cord (thatch hanging over the doorway; for more information see "Shelter.").

6. Ho'opi'opi'o -- one who inflicts illness by gesture.
7. Ho'ounauna --one who sends spirits on errands of death or healing.
8. Ho'okomokomo -- one who caused sickness.
9. Po'i'uhane -- one who captured the souls of the living or dead.
10. Oneoneihonua -- dedicated heiau with prayers and special services.
11. Kilokilo -- dealt with divination, foretelling good or bad events.
12. Kuhikuhi 'uone --selected heiau sites.
13. Nanauli --weather prophet
14. Papakaula -- prophets foretelling coming events and outcomes.
15. (Papa) hulihonua -- knew configurations of the earth or land.
16. (Papa) kuhikuhi lani -- knew how to read the signs or omens in the sky.
17. Kilo honua -- read signs in the earth.
18. Kilo hoku -- those who studied the stars.
19. Ku'ialua --experts in fighting.
20. Lonomakaihe --experts in spear throwing.

C. Kahuna Nui -- High Priest. Keeper of the King's Conscience. In times of war, first to advise king.
1. Performed temple services in luakini (war temples) and kukoa'e (agricultural temples).
2. Headed Makahiki and distribution of foods.

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3. Religious services and suitable prayers towards day of battle
4. Urged king to be dedicated to gods and serve only the gods
5. Made sure kapus were adhered to.
6. Gave as offerings to the gods the first and second man killed in battle (enemy).
7. High priest usually of hereditary rank (Alii or maka'ainana (commoners)).
8. Didn't eat common food once became priests.

IV. Heiaus -- temples dedicated to certain gods or to the carrying out of special purposes.

A. General Information

1. Usually public places of worship
2. Most elaborate dedicated to Ku.
3. Typical heiau had a floor covered with pebbles, walls of lava rock, and open to the sky. There were usually stone platforms, grass houses for storage of useful and sacred articles, images with awesome features, and in some, sacrificial altars and an oracle tower ('anu'u) covered with white kapa.
4. Ceremonies sometimes lasted days; otherwise forgotten and neglected. When needed, heiaus were restored.
5. Legend says the Hawaiian form of the temple was introduced by a priest named Paao.

6. There were various forms of heiaus:

   a. Terraced temples -- an open court without boundary lines, paved with dirt, sand, or large flat stones with smaller stones in between. It was enlarged by building more terraces instead of increasing the first temple.

   b. Walled temples -- an elaboration of the terraced in that it was bounded on all sides by a stone wall. Usually made of regularly piled up stones. Some used wooden fences in place of stonewalls. A raised platform at one end was an essential feature.

   c. Composite temples -- combination of terraced and walled types. Usually had two main terraces or courts the upper one being walled on three sides with the fourth side open to the terrace below. Some had more terraces.

7. Temple furnishings --each had religious rites during construction.

   a. Oracle towers (lana nu'u mamao) -- The framework was made of strong timbers covered with poles and not thatched. Dressed with white kapa ('oloa). The tower had three floors (kahua): the lowest (lana) was used for bestowal of offerings

the second (nu'u) was sacred and occupied by the high priest and his attendants during certain rituals; the third (mamao) was more sacred than second and used only by chief and high priest. It was here that the gods spoke to the high chief of coming events.

b. Temple houses --timer and thatch used depended upon function of the house.

1) mana - large house built at farther end of court.

2) Hale pahu (drum house) built in front of the offering stand.

3) Waiea -- where the king and high priest consulted as to the progress of the whole ritual.

4) Hale umu (earth-oven house) - the house in which fires for the temple were made.

5) Hale o Papa (House of Papa) -- built outside temple where chieftainesses held their services (Papa was mythical wife of Wakea).

Note: For more detailed information as to the construction of these houses, see Buck's Arts and Crafts of Hawaii, vol.II

c. Temple images-- material for these images brought by the chiefs of the kings'

household. Work of carving assigned to special chiefs, who provided the skilled craftsmen (kahuna or priests trained in the art of wood carving).

1) Images often considered ugly. Were probably meant to be. Meant to look ferocious and to inspire fear in all. Hawaiians began wars by shouting insult at the enemy and by making faces as preliminary challenge. Sticking out the tongue was sign of defiance. Naturally, the gods, who were supposed to be supernatural leaders of the war, were given expressions of a human warrior.

2) The decorated headdress, staring eyes, big heads, and scowling face were symbolic, but true meaning has not been interpreted.

3) Hawaiians also had smaller wooden idols for household or family use (the aumakua or protective spirits). Could conveniently be carried around or set up in house for private worship.

d. Offering stands (lele) --Offerings were laid upon the offering stand where they remained until they rotted or was thrown

into the refuse pit to make way for fresh offerings. Simplest form was a single pole, but more complex stands were developed.

Note: For more detail see Buck's Arts and Crafts of Hawaii, vol.11, pg. 523-525.

e. Refuse pits (luakini or lua-pa'u) - used for disposal of decayed offerings when offering stands were needed.

8. It must be remembered that the Hawaiians did not worship idols. These images were shrines which the gods could be induced to enter on occasions. The idols were not the gods and idols of the same god were often different.

9. Those who participated in services were sprinkled with holy water - salt water mixed with grated yellow tumeric root. At the end of the services, restrictions were lifted and people freed to go back to normal activities.

10. There was always an offering with each prayer. It almost always included the 'awa drink. Usually added were fish, vegetable, and animal foods.

a. Sacrifices (mohai) - just left for the gods.

b. Offering (alana) - shared between priest, people, and gods.

B. Simple heiaus -- early heiaus were said to have been

very simple (rectangular platform with an odd number of upright slabs along the length of the rear). As time passed, heiaus became more complex.

C. Complex heiaus -- ground plans of heiaus varied even on the same island. This is probably because heiaus were being frequently built. A profession of temple architects was created. The professional architect was was called the kahuna kuhikuhi pu'uone because he showed (kuhikuhi) his plan to the chief by drawing or molding it in the sand (pu'uone). Professional pride caused him to plan something different from others, though he did study the history and form of existing historical heiaus.

1. Description and construction of a large heiau:
   a. Sites chosen by kahuna (kuhikuhi pu'uone) who chose only sites once occupied by ancient heiaus.
   b. Oracle tower built on right side of terrace, covered with tapa.
   c. Fence surrounding heiau grounds built first and images set on them (male images on right, female on left).
      1) For high chiefs, 40 images.
      2) Lesser chiefs, 20 images.
   d. In going to the forest to get timber for the heiau, unlucky to hear cry of 'o'o bird. If the day was clear and cloudless, it meant that they had the permission of the gods. The high chief, lesser chiefs, priests, retainers and keepers of the gods formed procession to where the ohia tree grew. Undergrowth removed carefully so as not to bruise the bark. Then the kahuna took a suckling pig and offered a prayer dedicating the tree; then pinched the pig to

make it squeal. With sacred adze, chief touched the trunk of the tree. Then took another adze and cut tree down.

Procession back to lowlands was one of terror. No one was allowed to pass or watch under penalty of death. Silence was maintained and no fires lit until they entered the heiau grounds. There was a continuous warning cry throughout the trip.

5. Most sacred house was called the Mana. Between it and the drum house (Hale Pahu) was the altar (lele).
6. When houses were complete, priests offered all night prayers (ku'ili). Priests were kapu and not allowed to cut their hair, worn tied in a knot on top of their heads. Not allowed to pluck their beards or associate with their families for about a month. Altar was decorated with ferns and ie'ie vines. Offerings were by 400's: 400 red fish, hogs, kukui torches, fine mats, white tapa, coconuts. Only high priest could stay away from heiau, coming only on special nights.
7. Procession led by chief and priests held on following night; no fire permitted. The high priest, dressed in white headband around his head, chanted a lengthy prayer. While this was going on, people waited outside to hear if was successful. No noise was allowed. Then a great shout was heard.
8. Hono ceremony held next day. Men sat firmly in double rows with left leg crossed over right and left hand over right. At certain places in the prayer, the right hand was raised. Went on for hours. Strict form was kept or death.
9. First captive in battle or one who had broken a kapu were offered as sacrifices. Somethimes had a solemn awa drinking ceremony with all in prayer (kumalolohia).

During this ceremony, a person who had ill will toward another, would pinch him from behind. If he moved or made a sign or sound, his life was forfeited.

D. Types of Heiaus

1. Luakini or po'okanaka -- usually large structures built only by kings, dedicated with human sacrifices.

   If war was declared, this war temple was built or reconditioned. Service was conducted by priests of Ku. They constituted the highest order of priests. Only king could order a luakini.

2. Agricultural heiaus (waihau, unu, mapele, kukoa'e, aka, heiau hoouluulu'ai) were scene of rituals to improve crops. Offerings were pigs, bananas, and coconuts. Services directed to Lono; priests belonged to the order of Lono. Any chief could build one.

3. Healing temples (heiau ho'ola) were unique to Hawaii and attested to the advanced state of medical learning and practice here. Prayers were very important during illness. The medical kahunas had much medicine, but needed prayer to put the spirit into the medicine.

4. Temples of refuge (pu uhonua) were sanctuaries where people could go if guilty of breaking kapus which meant death, providing they could get there in time. Were forgiven by the kahuna and returned to their homes. Also used old men, women, and children in times of war as place of refuge. Said to have been located in each large district in the islands.

5. Ko'a heiau, usually small shrines built by fishermen to insure plentiful supply of fish. Ku'ula and a number of other gods were honored.

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a. Offerings were pieces of coral, fishbones, shell remains of crayfish and crabs, sea urchin spines, and marine shells. Usually placed first two fishes of a catch as an offering to their god.

b. Men who caught birds built ko'a on which to hold ceremony for purpose of increasing the number of feather birds.

6. Household shrines -- simple altars usually in men's eating houses (mua) where religious ceremony was performed. Sometimes had special house, surrounding by stones, where family gods were kept.

7. Occupational shrines -- each man worshipped the god that presided over his occupation. They were built in convenient places and worshipped before starting to work.

8. Road shrines -- places where offerings were made to some spirit. Marked by an upright stone or small stone platform and stood beside roads to well-known valleys. The idea was that vague gods or spirits presided over different districts. Offerings of stone, leaves or any material objects were made to ward off any bad luck. During Makahiki season, taxes were placed beside shrine. (See: Makahiki section for further detail).

9. Stone of Kane (Pohaku o Kane) -- places of refuge for family, relatives, offsprings, or other persons. Might also be termed family altars or shrines. No temples, but single, conical or upright stones, surrounded by ti leaves. A place to converse with gods. Used by commoners and could be erected by anyone.

10. Ku'ula house -- any stone god used to attract any kind of fish, named for the god of fishermen. It was an open altar near the sea for worship of fish

gods. Usually built close to seacoast where fishing was done. Built by king, district chief of head fisherman, not lone fisherman. Not all men could build it.

V. KAPU SYSTEM -- laws or rules regulating privileges and prohibitions; formulated by the chiefs and priests and imposed upon the people.

A. Kapu protects mana of a certain place or individual. Mana is supernatural or divine power. Gods possessed mana but by proper prayers, chants, and ceremonies the images could be caused to possess mana also. Chiefs received man from their gods.

1. Taking of certain fish at certain seasons was kapu to protect mana of fish to reproduce.
2. Protected mana of the chief so would have power with the gods or as leader in war.
3. Kapu kept man from harming someone.

B. Kapus became weapons of terror because the breaking of them often resulted in death (strangulation, clubbing, stoning, burning, or drowning).

1. Overthrow of kapus began in 1819 when Kamehameha II ate with his queen-mother, Keopulani. This was the defiance of a strictly observed kapu forbidding men and women to eat together.

C. Two Kinds of Kanawai (kapu):

1. Kanawai akua -- god's laws; establishment of ritual or sacred days.
2. Kanawai kapu ali'i -- sacred chiefly laws for regulation of secular life. Provided social organization. It regulated the life of different classes of society and insured subordination of the lower to the higher, which resulted in a highly aristocratic government and caste system.

D. Degrees of Kapu

1. General kapu -- declared by king or chief either to propagate gods or celebrate important events.

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Could be common or strict and frequently covered entire district from one to ten days.

2. Common Kapu -- masses required to abstain from usual occupations and attend services at heiau.
3. Strict Kapu -- every fire and light out. No canoes to leave shore; no bathing on shore; animals and fowls muzzled; people whispered; only priests and assistants allowed outside house.
4. Permanent Kapus -- Examples:
   a. Places frequented regularly by king or chief. (Ex. bathing area)
   b. Crossing shadow of king or chief.
   c. Standing in presence of king or chief without permission or crossing and approaching him without being on your knees.
   d. Color yellow for ali'i, red for priesthood.
   e. Featherwork used only by ali'i.
   f. Certain areas kapu for men -- women's eating house and menstrual house.
   g. Best food kapu to women except during periods of mourning for chiefly. Women did not eat with men because they were considered defiled. Eating together would cause men to loose some of their power.
5. Periodical kapus -- periodical; might be imposed by chief or priest; temporary and special.

VI. DEATH

A. Life after death

1. Three realms (ao) to which a spirit went after death
   a. Realm of the homeless souls (ao kuewa or ao 'auwana) -- wandered about like ghosts (lapu) who were malicious and dangerous spectators; wandered until found their aumakua, or if they had none, would wander forever in endless night and death.

b. Realm of Milu (ke ao o Milu) -- place of evil, friendless, one without family, trouble, of cruel treatment. Souls wandered aimlessly in darkness, disorder, and lawlessness, eating lizards and butterflies and being noisy.

c. Realm of the aumakua (ao 'amakua) -- souls' aumakua took spirit to realm of ancestoral spirits where friends, relatives, and acquaintances would reunite. World of happiness.

2. There were several leaping places (leina-a-ke-akua) where spirits travelled and leaped into the spirit world. Usually located along sea coast.

3. At Leilono, just beyond Aliamanu, was a stratum of lava, the doorway to the aumauka world. Close to this was a breadfruit tree with two branches, one green, the other dry. Dry branch was living and did not break easily, while green one was dry and breakable. Spirits on the green branch plunged into world of darkness (milu); those of dry branches leaped into world of amakua (world of happiness, where one fished and farmed and had plenty; no sickness and pain).

4. East boundary of Leilono guarded by a huge catepillar; west boundary by a lizard. Frightened the wandering spirit from going too far away until it was found bu its amakua. Amakua then led it to the breadfruit tree or back to the body where it came.

5. Sometimes the spirits wandered to other places where they chased butterflies and spiders for food until rescued by their amakua.

6. Amakuas played an important part in leading a person's spirit where would find endless peace and happiness in the presence of his gods.

B. Burial

1. Special services involved.

a. Relatives and friends of dead would show sorrow by

cutting hair some peculiar way, or by more permanently disfiguring body (knocking out tooth, tattooing tongue, or burning face or arm to produce permanent scar.

b. Kapu placed on house and not removed until body disposed of. Those breaking kapu had to undergo ceremonial cleansing.

2. Bodies wrapped in sheets of tapa.
3. Sometimes corpse was burned and bones cleaned and kept. The bones might be divided by the relatives and kept to be buried together.
4. Commoners usually buried the body in tact either stretched full or with knees pulled upward to the chest.
5. Burial could occur at various sites.
   a. Chiefs usually secretly in caves so as not to be observed by others who might do things to keep spirits from returning. Therefore, burials held at night.
   b. Commoners buried in sand hills.
   c. Other sites were stone cists or platforms built slightly off the ground.
6. Different practices -- depended on the last wishes of the dead who usually wished to be deposited with their amakua (family god).
   a. Fishermen wrapped their dead in red tapa, dropped into the ocean to be eaten by sharks, and believed that the dead's soul would enter bodies of the shark and protect its relatives of sharks.
   b. Relative of Pele -- returned to volcano craters.
   c. Lizard -- body deposited in streams or pond.
7. Because of the importance Hawaiians held for bones (spirit of person lodged in bones), burials were secretive and held at night.

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HAWAIIAN RELIGION

1. Aspects of Hawaiian Life and Environment, Commentaries on significant Hawaiian topics by 15 recognized authorities, The Kamehameha School Press, Honolulu, 1965.
"Religion in Ancient Hawaii," Dr. Kenneth Emory, pg. 85-92.
Good resource. Creation, the gods, heiaus, kahunas, and the Makahiki covered. Good informational background. Emory also goes into the change which came about through Christianity.

2. Beckwith, Martha W., The Kumulipo: A Hawaiian Creation Chant. U.H. Press, Honolulu, 1972.
Excellent resource regarding the Kumulipo. Beckwith goes into the entire chant with much explanation and detail. Very interesting.

3. Buck, Peter H., Arts and Crafts in Hawaii, Vol. XI, Bishop Museum Special Publication 45, 1964.
Good resource. Much of the information is a detailed description of religious artifacts in the Bishop Museum. Topics covered are the gods, images, temples and their furnishings, and shrines. Excellent if detailed information needed. Very comprehensive. Pictures are excellent.

4. Handy, Emory, etc., Ancient Hawaiian Civilization. Charles E. Tuttle Co., 1970.
Chapter 4. "Religion and Education, E.S.C. Handy, pg. 47-54.
Religion section fair. Main emphasis on the 4 major gods, however, they are not too complete. Gives specific prayers to the gods. Comparison of Hawaiian religion to the Bible is made.
Chapter 5. "Feasts and Holidays," E.S.C. Handy, pg. 61-8.
Shows how feasts were always related to some religious celebration. Makahiki and weaning ceremony well

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covered in their relationship to god Lono. Includes Pule Ipu (weaning prayer). Comparison of Hawaiian religion to the Bible, China, Rome, and Greece.

Chapter 20. "Carving," Huc M. Luquiens, pg. 228-231.

Covers religious art and its symbolism. Good coverage of idols and their meanings.

5. Ihara, Violet Kuulei, "Life in Ancient Hawaii -- Religion," State DOE Research Materials, Bulletin No. 18, 1971.

Excellent resource. Topics include the Hawaiian religion in general, the kapu system, heiaus, kahunas, and the gods. Very comprehensive. Good bibliography is also included.

6. Joesting, Edward H., "The First Hawaiians: Polynesian Pioneers." Natural History, V. 69, No. 5, May 1960. Pg. 42-43, 44-46.

Fair resource. Very brief summary of the 4 major gods, heiaus, death and burial. More information needed for deeper understanding.

7. Mitchell, Don K., Resource Units in Hawaiian Culture, The Kamehameha School Press, Honolulu, Hawaii, 1969. Unit 7. "Hawaiian Religion," pg. 67-76.

Good resource for background information. Subjects covered include creation, gods, minor gods, aumakua, unihipili, kalaipahoa, kahuna, heiaus, kapus, mana, and life after death. The sections are briefly summarized. Only basic facts are covered. Topics may need to be looked into for further information. Activities are included, but geared mainly for secondary students. Excellent teacher reading list included.

8. Pukui, Mary Kawena, "Hawaiian Religion," Lecture delivered to the Kamehameha School Senior Class.

Very good resource. Many aspects of religion is co-

vered including a brief background, aumakua, unihipili, kalaipahoa, heiaus, household gods, life after death. Coverage of these areas good. Several examples are cited which may prove helpful and interesting.

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HAWAIIAN RELIGION

1. Pratt, Helen Gay. The Hawaiians: an Island People. Charles E. Tuttle Co., Japan, 1963.

   Religion is not dealt with separately in one chapter. Various aspects are discussed in relation to other topics such as agriculture and fishing. Brief and inadequate.

2. Lewis, Oscar, Hawaii: Gem of the Pacific, Random House, Inc., N.Y., 1954.

   Pg. 43-46. The 4 major gods are briefly described. Heiaus are included, but too brief. More resources are definitely needed. Too brief and all aspects are not included.

TEACHER ORIENTATION

I. GENERAL INFORMATION
   1. In ancient Hawaii, the government was the King.
   2. All the power was in the hands of one man towards whom all the rest of the people felt the greatest respect and whose actions were not questioned.
   3. Government related to feudal system, centering in the King, and radiating out through a system of chiefs, priests, common people and outcasts.

II. THE KING
   1. Ruled all the people; he was the supreme executive, so long, however, as he did right.
   2. Executive Duties:
      a. Gather people together in time of war.
      b. Decide all important questions of state.
      c. Decide questions touching the life and death of the common people as well as of the chiefs and his comrades in arms.
      d. Looks after soldiery.
      e. Had power to dispose commoners and chiefs of their lands.
      f. To him belonged the property derived from yearly taxes.
   3. Everything went according to the will or whim of the King, whether it concerned land, or people or anything else -- not according to law.

III. CLASSES OF PEOPLE
   A. Alii
      1. Highest class of people.
      2. Alii Nui
         a. Head of the alii class.
         b. His rank was determined by:
            1) Genealogy
            2) His power to establish himself as a ruler over all the other chiefs.

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c. Usually one Alii Nui on each island.
d. He owned all the land, which he gave to lesser chiefs, members of his family, and others as rewards.
e. He was the link between his people and the Gods and was often believed to have the power of a god.

B. Makaainana
1. The mass of the people, of commoners.
2. The word refers to the relationship of the people to the land.
3. These were the laboring masses; the cultivators of the soil, the fishermen, hunters, and craftsmen.
4. Among themselves, their gods and their labors were shared and exchanged, but it was the right of the chief of King to require of them what he pleased, in goods or services.
a. Compensation for labor was in the form of gifts -- foods, cloth, mats, utensils, etc.
5. There was a distinct division of labor on the basis of sex.
a. Fishing, canoe and house building, making implements and utensils, featherwork, farming, and priestcraft were men's work. Men also did the cooking, making separate imu for themselves and their women-folk.
b. Women made Kapa, wove mats and baskets, and raised their children.

C. Kauwa
1. Lowest class.
2. They were without land and without rights in the community -- outcasts.
3. These were people who had broken taboos or they were despised for other reasons.
4. A caste which lived apart and was drawn on for sacrificial victims, slaves, servants.

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IV. THE KING'S OFFICERS

A. Kalaimoku or "island carver"

1. Man of experience, chosen because of his knowledge of government and his strategy in war and peace.
2. Looked after the interests of both King and the people.
3. Duty was to divide up the land among the loyal followers of the King.
4. King's chief couselor.
   a. Guided King in regulating the affairs of administration and in all that related to the common people.

B. Konohiki -- Tax Collector and Business Manager

1. He was the general executive upon whom the Kalaimoku depended to see that what he ordered was done, that the land was properly cultivated, and that the affairs of the Kingdom ran smoothly.
2. He not only had to call upon the chiefs and their tenants for the food, kapas, mats, feathers and other articles needed by the roual household, but also to procure necessary fighting men in case of war, and labor for state enterprises.

C. Ilamuku -- Constables, Sheriffs

1. In charge of law and order; enforced regulations.
2. They saw to the observance of many rigid forms of kapus.

D. Kahunas -- Priests

1. High priest -- Kahuna O Na Kii
   a. Controlled the King in matters of religion.
   b. He was the keeper of the King's conscience.
   c. Urged the King to direct his thoughts to the gods.
   d. Urged the King to kill off the ungodly people, those who broke taboos.
2. Activities of priests:
   a. Attended to signs and omens.

b. Carried the war gods to battle.
c. Formulated kapus.
d. Conducted Makahiki ceremonies.
e. Supervised and consecrated such activities as: heiau building, canoe building, navigation, keeping of records, histories, genealogies.
f. Religious worship.

V. THE LAND SYSTEM

Perhaps the most important problems in ancient Hawaii are connected with the ownership and distribution of in the islands. Land ownership was often decided by force of arms.

A. Land ownership
1. The King owned all the land.
2. He then gave parts of it to the high chiefs according to their rank or their services to him in war.
3. The high chiefs in turn gave smaller holdings to their lesser chiefs.
4. The lesser chiefs then proceeded to give the land to the lowest tenants, the common people.

B. Land Division
1. Mokupuni
a. This was the largest division.
b. This was the whole island.
2. Moku
a. Principal districts.
b. The high chief ruled over in the name of the King.
3. Ahupua'as
a. Within the Moku, these divisions were made.
b. Ruled by a chief of lesser rank.
c. Varied in size from a few hundred acres to thousands of acres.
d. A typical strip runs from the mountains to the sea, bounded by natural features such as gulches,

ridges, and streams.

e. Generally it contained a stretch of seashore for fishing purposes, and area suitable for cultivating food plants, and a certain amount of forest land to supply the wood for canoes and houses.

4. 'Ili

a. Further subdivisions within the Ahupua'a.

b. Consisted of varying numbers within the ahupua'a.

c. Leles

1) A peculiar feature of the 'ili was that it often was made of two or more sections. They were scattered in different parts of the ahupua'a. These separate pieces were called Leles.

5. Within the Ahupua'a and the 'ili were divisions of land cultivated by the common people.

C. Miscellaneous

1. The chief landowners had the power to take back the lands they distributed.

a. The tenants, however, were usually left on the land because it was necessary for the land to be cultivated continuously to ensure an adequate food supply.

2. Upon the death or removal of the King, and the coming of a new King, the land was redivided among the followers of the new ruler.

3. The common people were not tied to the land and could leave one chief and serve another in another district if they wished.

a. Therefore, the chief generally treated them well for his wealth and position depended on the labor and services of his tenants.

VI. TAXATION OF LAND

Because there was no money system, taxes were paid in main

products at the will of the chiefs.

A. Kia'aina -- governor for each island
   1. King appointed.
   2. He nominated tax collectors and district officers
      a. These were loyal and able men who were in charge of keeping accounts, as well as collecting taxes and gifts for the King.

B. Yearly Taxes
   1. Usually a fixed amount was set for the use of a particular piece of land, but the tax usually depended upon the needs and fancy of the chiefs.
   2. The royal tax on an 'ili depended upon the size of lands and what it produced.
      a. A certain amount of hogs, fishlines, clusters of feathers, tapas or household items.

C. Presents
   1. Besides yearly taxes, commoners had to give presents to the governor and chiefs.
   2. Each family had to bring a certain quota, and the members were severely punished if they failed to meet it.
   3. A certain place was chosen for this tribute to be collected.
   4. This tribute consisted of a great variety of foods, plants, woven articles, gourds, rare feathers, sandalwood, fish, and other articles produced through the efforts of the tenant.

D. Life for the Tenants
   1. Each landlord could call out the tenants to perform work for any purpose.
      a. It became a practice to set aside one day a week, usually Friday, for work on the private land of chiefs or for public works authorized by the King.
   2. Tenants also had to provide food for the royal family and the chiefs when they went traveling.

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3. The farmers upon command had to sacrifice their livestock, sweet potatoes, fish, taro, and whatever else might be suitable.
4. The common people received, on the average, only about one-third of the produce of their labors, while the various ranks of chiefs took the remaining two-thirds.

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TEACHER RESOURCES

1. Bryan, Edwin H. Jr., Ancient Hawaiian Life. Books About Hawaii, Honolulu, 1950.
   Chapter 17 "Government and Society," pg. 63-66.
   Gives a good account of the government of the ancient Hawaiian people. Shows the rules and place of the King. Also gives information on the officers of the King and their duties. Teacher will find it easy to read and use.

2. Handy, Emory, Bryan, Buck, Wise, etc. Ancient Hawaiian Civilization. Kamehameha School Press, 1933.
   Chapter 3 "Government and Society," E.S.C. Handy, pg.31-42.
   Gives information on the classes of people there were in ancient Hawaii and their roles, of the King and his officers and their duties, of law and order in ancient Hawaii and how it was maintained and of the characteristics of the Alii. It also has information regarding our responsibility today. However, more supplementary information is needed.

3. Malo, David. Hawaiian Antiquities. Bishop Museum Press, Honolulu, Hawaii, 1951.
   "The Alii and Common People," pg. 52-62.
   Gives a good, brief account of the Alii and common people. Gives information on the status of the people and of the King. Cites the power of the King and his duties. Also gives information on the roles of the common people. Teacher will find this easy to use for each is numbered.

4. Hawaii's Economy, Curriculum Resource Guide. DOE, State of Hawaii, 1972.
   "Ancient Hawaii," Eric Yanagi, pg. 33-41.
   Gives brief information on the classes of people and

their roles, the land system, and the officers of the King and their duties. Information is very brief and much more detailed information is needed.

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STUDENT RESOURCES

1. Potter, Norris W. Kasdon, Lawrence M. Hawaii Our Island State. Charles E. Merrill Books, Inc., Columbus, Ohio, 1964.
   Chapter 4 "The People and the Land," pg. 32-39.
   Gives information on how communities were governed, the land system of Old Hawaii, and how the land was taxed. Students will be able to obtain general information here, but for more detailed information, supplementary information is needed.

GAMES AND SPORTS

TEACHER ORIENTATION

I. INTRODUCTION

A. Games and sports allowed Hawaiians time out from everyday work needed for survival and hardships the kapu system often brought.

B. Each district had own kahua or field where sports tournaments were held.

C. Emphasis on men's sports was on the training and competing of champions.

D. The Makahiki was the season when games were played (also work stopped, wars stopped, people paid taxes).

E. Lono-i-ka-Makahiki was god of sports.

II. DECLINE OF NATIVE SPORTS

A. Hawaiian people forgot their games in order to earn money to purchase materials brought by foreigners.

B. Introduced sports and games replaced the native ones.

C. "Courts" where young men played games and trained for warfare weren't kept by chiefs.

D. Gambling was often a part of sport competition and this was looked down upon by the missionaries.

III. GAMES OF STRENGTH AND ENDURANCE

Provided amusement for members and guests of the chief's household and also trained men for war. Required few if any implements.

A. Hakoko - wrestling of a catch-as-catch-can style

1. Wrestling done while standing.
2. Player scores when he forces any part of opponent's body except the feet to touch the ground.
3. Winning score should be decided before the match.

B. Hakoko noho - type of wrestling while seated

1. Suitable for boys of all ages; girls, too.
2. More endurance than wrestling.
3. Sit with right leg extended in front and left foot under right knee.

4. Move close together so left hands reach each other's right shoulders and right hands on the left side of each other's waists. Bent knees are in contact.
5. Attempt to unseat opponent by pushing him over sideways with right hand, helping with left hand.
6. Player is unseated when he falls on his side.

C. Kulakula'i - chest slapping, using open palms.
1. Suitable for boys of all ages.
2. At the start signal, slap or push opponent's chest with open palms.
3. Avoid opponent's thrusts and maintain balance.
4. Point is scored if opponent is pushed out of standing position.

D. Uma - hand wrestling with knees and elbows on ground.
1. Suitable for boys whose arm bones have developed, probably fifth grade or older.
2. Kneel on ground.
3. Place right elbow on ground and left hand on your back.
4. Clasp each other's right hands firmly.
5. At start signal, try to force opponent's right hand to ground while keeping own elbow firmly on ground.
6. Score is made when back of opponent's hand hits ground or elbow moved.

E. Pā uma - standing wrist wrestling
1. Suitable for fourth grade boys and up.
2. Stand facing your opponent and clasp thumbs.
3. Place your right foot so that your little toe is in contact with your opponent's right little toe.
4. Try to push your opponent's hand or both your hand and his to his chest.
5. Game is won if you touch his chest and keep your feet in position.

F. Loulou - pulling interlocked index fingers.
1. Suitable for boys or girls of all ages.
2. Stand facing your opponent and lock index fingers.

This may be either of the right or left hand, depending upon agreement of the players. Place the remaining three fingers against your palm and cover them with your thumb.

3. Pull with a straight pull. No twisting or jerking.
4. Game is won when your opponent releases his hold or is pulled out of his standing position.

G. Hukihuki or pā'ume'ume - tug of war
1. One of the few Hawaiian games requiring teamwork.
2. Played the same way as today.
3. Coconuts were used as markers over which each side tried to pull the other.

H. Kula'i wāwae - attempting to unseat an opponent by foot-pushing.
1. Suitable for boys and girls of all ages.
2. Players should be same weight and height.
3. Sit facing your opponent.
4. Place your hands flat on the ground behind you to brace yourself.
5. Flex knees slightly.
6. Your opponent should be close enough so your toes may touch.
7. Push with your feet against opponent's feet.
8. Game is won if player unseats his opponent.
9. Referee is needed to watch to see of any player moves.

I. Kuwala po'o - racing by turning sommersaults.
1. Suitable for boys and girls wearing shorts or jeans.
2. Players race by sommersaults down a field.
3. Players should try to keep in their own lanes, but it is fun for all when they tumble into each other.

J. Ho'okaka'a - racing by turning cartwheels.
1. Directions are the same for Kuwala po'o except that cartwheels replace sommersaults.
2. Players should have previous experience in turning cartwheels.

IV. GAMES OF SKILL

Most of these games used implements which were thrown, thrust, rolled or slid along a surface.

Note: For a description of these implements, see Buck's Arts and Crafts of Hawaii, Vol. VIII, pg. 372 - 384.

A. Kākā lā au - type of fencing with wooden spears.

1. Suitable for boys of intermediate school age or older.
2. Each player uses a blunt wooden spear, six or seven feet long to touch his opponent or to block opponent's spear. Broomsticks may be substituted.
3. The spear is grasped in the middle keeping hands a foot or more apart so either end may be used.
4. At the start of the match, press the center of your spear between your hands against the same point of your opponent's spear. Repeat this three times, jump back at the last contact, and the match begins.
5. Try to touch your opponent's legs with the lower part of your spear and his arms and shoulders with the side of the upper part. Do not use the point of the spear.
6. Try to protect yourself with your spear from your opponents thrusts.
7. A point is scored when you touch any part of your opponent's body except the head, with your spear.
8. First player to score ten points (or any other set number) wins the match.

B. Ō'ō ihe -- spear throwing.

1. Suitable for boys and girls from fourth grade up.
2. This sport trained the young men for war in the earlier days.
3. A hardwood spear, four to six feet long, is used. It has one thick, rather blunt end and a sharp end.
4. The players stand 5 to 8 yards from a banana stalk which was 4 to 6 feet high.
5. Throw the spear, sharp end forward, into the banana stalk.
6. A point is scored if the spear stays in the stalk.
7. Twisting the spear from the stalk will not allow the

stalk to fall from its upright position.

C. Ihe pahe'e - sliding a short javelin along a course.
   1. Suitable for boys and girls from the first grade.
   2. The players slide a spear from four to six feet long, over a grassy field. Broomsticks may be substituted.
   3. As a test of skill they try to slide the spear between a pair of stakes placed from four to eight inches apart. The spear is grasped near the middle and slid along with an underhand thrust. The winner is the one who gets his spear through the stakes the most.
   4. As a test of strength, the spear is slid as far as possible. The spear is held near the middle and the one whose spear goes the farthest wins.

D. Moa pahe'e - sliding a torpedo-shaped dart.
   1. Suitable for boys and girls from the first grade.
   2. Players slide a torpedo-shaped dart (moa) over a grassy field.
   3. The directions for this game are the same as for the ihe pahe'e. However, the dart is more difficult to handle than the spear.

E. 'Ulu maika - disc rolling for accuracy or distance.
   1. As a test of strength, the players roll the stone discs (maika) as far as possible down a smooth course.
      a. The stone is held firmly between the thumb and first two fingers.
      b. Player stands a few feet from the starting line so he may add force to his underhand throw by taking a few running steps.
      c. A point is scored to the player who rolls the disc the farthest.
      d. Disc positions after rolling may be marked by ti leaves.
   2. As a test of skill or accuracy, the players try to roll the disc between two stakes on a smooth grassy field.

a. Place the stakes three to six inches apart.
b. Players stand from 10 to 20 feet away, depending upon the age and skill of the players.
c. If more than one stone is available, it is adviseable to allow the player to roll them in succession. His success is more probable the third and fourth tries.
d. A point is scored every time the player rolls his disc between the stakes.

F. Ke'a pua - sliding or throwing stems of sugar cane flower stalks or tassels.
G. Hōlua - chiefs rode special sleds (pap hōlua) down prepared courses.
H. Ti or palm leaf sliding down grassy slopes.
I. Pana'iole - chiefs used bows and arrows to shoot rats.

V. WATER SPORTS
A. Heihei wa'a - racing in special canoes (kioloa or kialoa).
B. He'e nalu - surfing on special boards.
C. Kaha nalu - body surfing
D. Lele kawa - diving feet first from a cliff making the least splash.
1. Suitable for children who can swim.
2. In early times, was done from cliffs, stream banks, or trees which hung over the water. Today it is done in pools.
3. The diver places the tip of any broad leaf in his mouth. The rest of the leaf will act as a shield against water going into his nose.
4. The diver slips into the water, toes first, and tries to make the smallest splash.
5. Winner is the one who makes the least noise with the smallest splash.
E. Lele pahū - diving to make the biggest splash.
1. Suitable for children who can swim.
2. Directions are the same as for Lele kawa except that the winner is the one who makes the biggest splash

3. The diver may dive into the water in any fashion.

F. Kaupua - diving for small gourds or coconuts.
   1. Players must be able to swim.
   2. In the early days, a small green gourd was used. Any object that will sink may be substituted.
   3. The divers line up at the edge of the pool.
   4. The object is thrown ten or more yards out into the water. As soon as it hits the water, the divers dive in to get it.
   5. The winner is the one who gets the object.

G. Aho loa - who can hold his breath under water the longest.
   1. Game needs close supervision. Water must be clear enough so that divers are visible.
   2. Used in the early days by chanters and divers to learn to hold their breaths for a long time.
   3. Winning should not be stressed with children to the point that it will tempt the diver to stay under longer than he should.

H. Pākā or pōhaku kele - skimming stones on the surface of water.

VI. MINOR SPORTS AND PASTIMES FOR ADULTS AND IN SOME CASES CHILDREN

A. Kukuluāe'o - walking on stilts of varying heights.

B. Kāhau - wrestling on stilts tied to feet and legs.

C. Pe'epe'e-kua - hide and seek

D. Ho'olele lupe - flying kites made of hau wood and kapa.
   1. Lupe lā - sun kite or round kite.
   2. Lupe mahina - "Moon kite" or crescent shaped.
   3. Lupe amu - "bird kite" or kite with wings.
   4. Lupe maoli - "genuine kite" or kites like the European kites.

E. Lele koali - swinging on the morning glory vine (koali); also used to jump rope.

F. Hakakā-a-moa or hākā moa - cock fighting.

VII. GAMES FOR QUIETER MOODS - May be played indoors.

A. Pala'ie - loop and ball game.

1. To make the implement:

a. Use 12 mature, firm, freshly cut coconut leaf midribs (nī'au) 28 inches or longer (if they are soft, use 15 or more).

b. Tie the midribs at the base securely, wrapping a cord around at least 12 times.

c. Braid the midribs from the base to the tip in a 3-ply braid. This will be the handle.

d. Make a loop from this braided material. Use the portion far enough from the tip so the loop will not bend under the weight of the ball. The loop should be 3 by 4 inches. Tie the tip to the handle securely with cord. Cut loose ends.

e. To make the ball use palm cloth ('a'a) which forms at the base of the coconut leaf. At least a square foot piece is needed.

f. Take the sheet of cloth, place a few pieces of the cloth in the center, then lift up the edges to form a ball about 3 to 4 inches in diameter.

g. The ball must be light and slightly larger than the loop.

h. Close the ball by tying it to a cord about a yard long. Use a needle to pull the cord through the ball to the other side of the knot so the ball will be properly balanced. The free end of the cord should be attached to the handle. The loop is not centered but curves to one side. The ball should be attached so that the ball is on the left side of the handle, just long enough so the ball reaches the center of the loop.

2. Playing:

a. The object of the game for children may be to catch the ball in the loop.

b. For more sophisticated players, a real challenge is holding the handle horizontally and swinging the ball from the bottom of the loop to the top at a complete circle. The good player is able to do this 50 or 100 times without missing.

c. A rhythmic pattern may be used.

1) For a pala'ie chant, see Mitchell's Resource Units in Hawaiian Culture, pg. 150. A picture of the pala'ie is also given.

B. Hei - cat's cradles, popular string games accompanied by chants.

1. Many children in Hawaii already know how to make a number of these string figures.

Note: Directions for making these string figures are given in Dickey's "String Figures From Hawaii", Bishop Museum Bulletin No. 54.

C. Hū - tops of kukui nuts, spun by a bamboo peg or stem driven into the top of the kernel.

1. To make:

a. A hole is drilled in the top of a mature kukui nut (11/64" drill suggested).

b. Easier if the top of the nut is filed flat.

c. The stem of the top is made from a sliver or bamboo about 2 inches long and wide enough to fit tightly in the hole.

2. To play:

a. A twirl between the finger and thumb makes the top spin on its tip.

b. Many games may be made up:

1) Who can spin the top the longest?

2) The top may be spinned wither on its tip or stem.

3) Circles may be drawn and numbered on the floor. Each child spins his top and receives the score on whichever circle it stops.

D. Kimo - jack stones, popular with adults as well as children.

1. Suitable for both sexes of all ages.
2. Played much like jacks of today except that stones are used.
3. A smooth, rounded water worn stone is used as the special stone (pōhaku kimo) which will be tossed into air.
4. The players sit on the ground with 50 or 100 smooth pebbles between them. The special stone is tossed up into the air and a pebble from the ground is to be picked up and the special stone caught before it hits the ground. The pebble is laid aside. This continues until the player misses. Opponent's turn.
5. The game may be stopped as soon as all the pebbles are picked up, the winner being the one with the most pebbles, or continuing the game until one player has all the pebbles (the one who extinguished the pile gets a chance at his opponent's pile).

E. Pūhenehene - players guessed on whose person a pebble was hidden.

1. Form two teams (should be small - 5 or 6).
2. A blanket or sheet (kapa was used in the old days) is needed to cover the teams.
3. The referee (teacher) hands the stone to a member of one team. The team is covered with the sheet.
4. When they are ready, the sheet is removed and the other team is to guess which person has the stone hidden on him. The team hiding the stone is allowed to look down on the floor so their faces will not show who has the pebble.
5. A point is scored when the guess is right.
6. The team that reaches the specified amount of points wins the games.

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F. No'a - players guessed which pile of kapa held the hidden pebble.

1. Suitable for mixed groups.
2. Two teams are needed (preferably 5 on each).
3. Five piles of cloth (kapa was used in the old days) if played indoors or five piles of sand if played on the beach are needed.
4. The team selected to go first chooses a person to hide the pebble in one of the piles. He goes to each pile he may go to the piles more than once, holding the stone in the palm of his hand. The pebble is placed in one of these piles.
5. The opposing team watches the player very carefully, paying close attention to his arm muscles and facial expressions.
6. The guessing team confers and their spokesman touches the pile with a coconut leaf midrib (maile).
7. A point is scored for each correct guess.
8. Team to reach the specified score first wins.

G. Kilu - similar to quoits, the winner claims a kiss.

1. Eight to twelve coconut shells sawed or broken in half crosswise, with the flesh removed, is needed. One shell known as the kilu, is an oval-shaped coconut cut lengthwise. This is the kilu.
2. The game is played on the floor.
3. Seat 4 to 6 boys on one side and an equal number of girls on the other side. They should be about 10 to 15 feet apart. Half a coconut shell is placed in front of each player.
4. The game is started by a boy on one end. He rises to knees, braces himself with his left hand and slides the kilu across the floor, flat or open side down, trying to strike the coconut shell in front of the girl of his choice.

5. For younger children, the number of hits by each side should be kept to determine the winning side.
6. For high school students, the boy or girl who hits the coconut shell of his favorite may claim a kiss. If shy, it may be put in a "bank".

H. Kōnane - similar to checkers, using black and white pebbles on a stone or board.

1. The kōnane board or stone (papamū) is made with rows of slight depressions to mark the positions of the playing stones. The number of positions varies but most popular is the 8 X 8 or 10 X 10. For an 8 X 8 board, 64 stones is (small) ('ili) is needed.
2. There are 32 black stones and 32 white pebbles (coral bits).
3. The stones are placed alternately on the board.
4. One of the players takes two stones of different colors off the board near the center. Each is placed in a hand. The other player choses one of his hands to determine which color he shall play. The stones are not replaced on the board.
5. The object of the game is to get the opponent into a position where he cannot complete a move. However, there may be variations to this.
6. Plays are made by jumping over the opponent's stones. The one with the black stone begins.
7. A jump may be made only if there is an empty space to move to and that the stones are separated by just one vacant spot. More than one jump may be made in one move, but is not necessary.
8. Jumps must be straight, either up or down, or sideways but never diagonally.
9. The person who is blocked loses the game.
10. The second game sees a change in the color each player uses.

TEACHER RESOURCES

1. Mitchell, Don K., Resource Units in Hawaiian Culture. The Kamehameha School Press, Honolulu, revised 1972. Unit 13 "Games and Pastimes," pg. 125-156.

   Excellent resource to ancient Hawaiian civilization. Included are directions to playing many of the games. This will be helpful to the teacher who wishes her students to participate in these games.

2. Buck, Peter H., Arts and Crafts of Hawaii. Bishop Museum Press, Special Publication No. 45, Honolulu, 1964.

   Excellent resource. The games are very well explained. Also included is the descriptions of the implements used in many of the games. Pictures of actual implements are also included. Will be interesting for the students to see.

TEACHER ORIENTATION

I. INTRODUCTION

A. No Written Literature

1. Genealogy, tradition, history, mythology, religion, and many other forms of useful knowledge---origin of the islands, glories and tragedies of the people, the whole life cycle, including death were handed down by word of mouth.
2. Their information took the form of poetic chants called meles:
   a. Ko'ihonua--genealogical history
   b. Ha'i-kupuna--relating of one's ancestors in a more abbreviated form
   c. Mele Inoa--name chants for the glorification of a king
   d. Mele Kaua--war songs
   e. Mele Ho'onani--songs of praise
   f. Mele Olioli or Hauoli--songs on joyful subjects
   g. Mele Kanikau--dirges expressing sorrow for the death of friends
   h. Mele Kaku-Kole--derogatory statements
   i. Mele Ipo--love songs
   j. Mele Pule--religious chants and prayers
   k. Mele Wanana--prophecies
   l. others
3. The ancient Hawaiian utilized his music in all of his endeavours:
   a. Invoking favors from the gods
   b. Farming
   c. Fishing
   d. Building
   e. Manufacturing
   f. Religion
   g. War and Peace
   h. Passion and Creation
4. Their music played a very important part of both religion and recreation

B. Music could be classified into two areas, vocal and instrumental.

MUSIC

1. Vocal music was the characteristic feature of ancient Hawaiian music
2. The musical instruments served primarily as rhythmic accompaniments to the vocal music.

II. VOCAL

A. Chants

1. The mele was sung in the form of the chant
   a. Its tonal pattern depended upon two things:
      1) division into which the particular mele fell
      2) the text (which was drawn from the people's mythology, history, and daily lives)
   b. This did not cause all chants to sound alike
      1) the chanter's skill in applying his individual skill
2. The composition of these meles wasn't hampered by any special form
   a. Their words and meanings were more important
   b. Lines of uniform length were seen only in meles which accompanied hula dances

B. Poetry

1. The Hawaiians were naturally poetic
   a. Living close to nature, they observed it keenly, appreciated it and enjoyed them as well.
   b. They have bountiful stories with intimate descriptions of man and his environment.
   c. Much of these observations have been described in the meles.
   d. These productions were honored, cherished and handed down from one generation to another
2. Their poetry had hidden meanings
   a. Padraic Colum, a contemporary Irish poet has said, "Every Hawaiian poem has at least four meanings:
      1) the ostensible meaning of the words
      2) a vulgar double meaning
      3) a mythological-historical-topographical import
      4) the Kauna or deeply hidden meaning."

C. Meles

1. There are two distinct methods of presenting a Mele: the Oli and the Hula
2. Oli:
   a. It was a recitative method of chanting; a solo performance, unaccompanied by musical instruments; and practically monotone.
   b. Specific styles of the oli:
      1) Kepakepa--rhythmic conversation
      2) Oli--a continuity sound (it's considered unlucky to pause for breath except at the proper points)
      3) Ho'ae'ae--it was more regular and emotional; used for love chants
      4) Ho'o-uweuwe--wailing chant
   c. For more detail information, check Kaupena Wong's,"Ancient Hawaiian Music."
3. Mele Hula:
   a. It was a song which accompanied the dance; a dance chant.
   b. Their range of melody was greater than the oli and was generally sung by more than one person
   c. Generally accompanied by musical instruments
   d. Two classes of mele hulas:
      1) the mele which accompanied the dance
      2) the song of similar style which was merely sung
   e. For more information, check Kaupena Wong's, "Ancient Hawaiian Music."

D. Hula

1. It was the dance which accompanied the song
2. It was the physical interpretation of the words of the song, which was augmented by certain gestures and flourishes.
3. For more detail information on the subject of the hula--training, ceremonies, costumes, instruments, and others check Dr. N. B. Emerson in UNWRITTEN LITERATURE OF HAWAII.

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III. INSTRUMENTS

A. String Instruments

1. Musical bow or 'ukeke
   a. Two or three strings were stretched the full length of a bow of wood 17 to 24 inches long.
   b. Held horizontally before the lips and plucked with a piece of fiber.
   c. The performer formed words in his throat and used his mouth as a sound box

B. Wind Instruments

1. Ni'au Kani
   a. Adaptation of a Jew's harp
   b. They used the midrib of the coconut leaf or the splinter of the bamboo to tie to a strip of wood or bamboo
2. Ohe Hano Ihu or Nose Flute
   a. The flute is made from a section of bamboo which is closed at one end by the node and open at the other.
   b. The player closes one nostril with his thumb or finger and blows into the hole at the node-end of the flute.
   c. The remaining two holes are left open or closed by the fingers to produce the three tones in each register.
3. Pu or Conch Shell
   a. A hole is pierced in the helmet or triton shell or the apex of the triton shell is filed off
   b. The powerful tone of this wind instrument can be made to carry two or more miles to summon people or to announce events.
4. Pū-lā'Ī or Ti-leaf whistles
   a. Made-up of rolled up strips of ti-leaf strips about an inch or so in width.
5. Pu-'a or Nose Whistle
   a. These are made from small gourds or small coconut shells.
   b. A hole is drilled for the nostril and two or three more for the fingers.
6. Pu-Oa or Bull roarer

a. A small gourd or nutshell on a string

6. Pu-Oa or Bull roarer
   a. A small gourd or nutshell on a string is swung in circles.

C. Percussion

1. Ili-Ili (pebbles)
   a. Similar to castinets only made out of stones.
   b. Two water-worn pebbles of close grained lava are held in each hand and clicked together in the dance.
      1) rarely were the ili-ili shaped by hand

2. Ipu-Hula (gourd hula drum)
   a. Two gourds, usually a long one open at the top ('olo), and a squat one (heke) with top and bottom removed, are fastened together with an adhesive.
   b. The player lifts the ipu by its cord loop twisted around his wrist.
      1) he thumps the ipu on the mat while striking it with his right hand to produce the rhythmic sounds.

3. Kā'eke'eke (bamboo pipes)
   a. Bamboo pipes of varying lengths, with one end closed by a node
   b. Sound produced by striking them on the ground

4. Kā lā'au (hula sticks)
   a. Traditionally a kauila rod a yard or more in length was held in the left hand close to the body and struck with a short rod of the same wood but usually less than a foot long.

5. Kūpe'e (anklet)
   a. Sound made with the movement of the foot
   b. Worn by hula dancers to add sound effects during the more active movements of the dance
   c. Types:
      1) kupe'e niho or dog teeth anklet
      2) kupe'e pupu or shell anklet or wristlets

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6. Pahu Hula (drum)
   a. A coconut log is hollowed at both ends leaving a septum about one-third the distance from the bottom.
   b. This lower portion is decorated by carved open-work patterns and the upper opening is covered with a drumhead of sharkskin.
   c. The player, while seated, strikes the drumhead with his fingers and hand to produce the rhythms
7. Papa Hehi (treadle board)
   a. Foot boards, about an inch thick and somewhat larger than the dancer's foot, are fashioned with the upper surface concave and the lower surface flat.
   b. A small cross piece of wood is centered under the board so that it can be tipped and tapped in treadle fashion by the dancer's foot.
8. Pu 'ili (split bamboo)
   a. A piece of bamboo some twenty inches long is split into narrow strips except for a section of about five inches at one end which serves for a handle
   b. A rustling sound is produced when the player taps the pū'ili against his or his partner's body, the floor mat, or another pū'ili.
9. Pu niu (knee drum)
   a. The top is removed from a large coconut shell and a drum head usually made from the skin of the kala fish, is fitted over the opening.
   b. The pu-niu tied to the right thigh, is struck with a fiber thong (kā) held in the right hand.
      1) with his left hand the player strikes the pahu which is placed on a mat at his left
10. Ūlili (triple gourd rattle)
   a. Three gourds are slipped on a rod slightly smaller in diameter than a broom handle.
   b. The outer gourds are fixed to the rod but the center one rotates freely.

c. A cord is secured to the rod and issues from a hole in the center gourd.

1) when the cord in wound and unwound by the player, who holds the center gourd and pulls and releases the string, a whirring sound is produced

11. Ulī'ulī (feather gourd) or dance rattle

a. Short-like seeds of the canna (ali'ipoe) are placed in a small gourd or, in recent years, a coconut.

b. A fiber handle, tipped with a disc of feathers is attached to the gourd.

c. In earlier times some of these instruments were without the decorative feather disc.

d. The dancer shakes the uli'uli in the right hand and does the graceful interpretive motions of the hula with the left hand.

NOTE: for more detail information about the form and the construction of these instruments see Peter Buck's, Arts and Crafts-Musical Instruments--Volume IX

TEACHER RESOURCES

1. "Ancient Hawaiian Music"
   by Kaupena Wong
   pp. 9-15
   Aspects of Hawaiian Life and Environment
   Honolulu: The Kamehameha Schools Press, 1971. 2nd ed.
   ---This was one of the talks given in The Kamehameha Schools 75th Anniversary Lectures, 1965. It gives a complete description and account about the ancient Hawaiian's cultural aspect in music. The author goes over each item step by step, giving the reader an easier understanding of the subject.

2. "Ancient Hawaiian Music"
   Resource Units in Hawaiian Culture
   by Donald D. Mitchell, Ed. D.
   Honolulu: The Kamehameha Schools Press, 1972. 2nd ed.
   Unit 5: pp. 47-56
   ---The orientation about the chants and chant styles are mentioned outright. However, they seem to leave you with the impression that the information given is not enough for a complete background.

3. Music
   by Jane Lathrop Winne
   Ancient Hawaiian Civilization
   by E. S. Craighill Handy, et. al.
   Rutland, Vermont & Tokyo, Japan: Charles E. Tuttle Company, 1973 Chapter 18: pp. 199-211 Fifth printing.
   ---This article of information does little for the reader to gain insights into the music of ancient Hawaii. It's pertinent concern deals mainly with the "form" of music then and now. The author attempts to interpret the music according to the terminology used to describe the break down of them. Even the information of the musical instruments are done from the point of those which have survived and are still in use today.

4. Musical Instruments ---section IX
by Te Rangi Hiroa (Peter H. Buck)
Arts and Crafts of Hawaii
Honolulu: Bernice P. Bishop Museum Special Publication 45, 1964, reprint
---"This work is chiefly concerned with the form and construction of the instruments." They are very complete and detailed too.

5. Poetry, Music, and the Hula
by Edwin H. Bryan, Jr.
Ancient Hawaiian Life (Chapter 15)
Honolulu: Advertiser Phublisning Company, 1938
pp. 52-56
---This gives a simple yet complete account of its topic. The reader will find that it isn't as detailed or simplified like the others who have dealt with the subject.

BIBLIOGRAPHY

CHILDREN'S BOOKS ON HAWAII
FICTION

Allen, Betty. Legends of Old Hawaii, il. Herbe Shade. Tongg Publishing, 1944.

Eleven legends that explain natural phenomenon and landmarks. Some moral tales. Illustrations in two colors are small. Pronunciation guide and a glossary. (4-6)

Bailey, Bernadine. Picture Book of Hawaii, Albut, Whitman Co., 1960. 30 p.

Presentation of a well condensed history, geography and life in Hawaii, including Hawaiian customs and phrases, agricultural life and the different islands in Hawaii. Good story book for children. (5 and up)

Bannon, Laura. Hawaiian Coffee Picker. Houghton, 1962.

Amusing story. Much information about coffee picking in Hawaii. Continued plot, unnatural dialogue. (1-3)

Bare, Arnold Edwin. Maui's Summer, Houghton Mifflin, 1952.

Good introductory book to life and happenings on individual islands. Text gives an overview of Maui's activities throughout the summer. Illustrations clear and forthright. (3-6)

Berkey, Helen Lamar. The Secret Cave of Kamanawa, il. Ray Lanterman. C.E. Tuttle, Co., 1968. 100 p.

The kidnapping of a Molokai princess by the chief of Kamanawa, the Marchers of the Night, the discovery of the secret burial cave, Cat-Woman and "Boy" McFarlane are the characters and events in this fascinating and exciting book. There is an interesting and excellent integration of the ancient Hawaiian past with a modern setting. The illustrations are well done and there is a glossary of Hawaiian words at the back. (upper elem.)

Bonner, Louise. What's My Name in Hawaii? il. Ray Lauterman. Tuttle, 1967.

A pre-school boy from Japan faces problems of adjustment to a new culture. Language is a major barrier. (K-3)

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Brown, Marcia. Backbone of the King, Scribner, 1966.

Epic told in excellent prose. The story of Pakaa, who rose to be the "King's backbone" and his son, Ku, who revenged his father's loss of status and lands. Old Hawaiian social system is described and several legends are woven into this story that vividly portrays a boy's growth and questions. Many chants are included, so teacher should read the book to upper grades. Linoleum block illustrations beautifully express the symbolic meaning of cliffs, sea, and wind.

Colum, Padraic. Legends of Hawaii. Yale University Press, 1937.

Nineteen legends of Hawaii. The stories are longer, more detailed and more informative of Hawaiian culture than many sources. Many of the universal motifs or themes of folk literature -- the little people (menehunes), court romances, demi-gods, animals with human characteristics, brave and clever men, magic, justice, etc. are found in these tales. Interesting notes on the background and source of his stories. These tales should be read aloud by the teacher for grades 4-6, perhaps with some editing and selections since the format is uninteresting and the type is small.

Commission for the Preservation of Hawaiian Culture.

Five volumes of mimeographed stories about specific sites on Oahu. Three volumes cover area from Koko Head to Moanalua, one from Waimanalo to Haleiwa, one from Moanalua to Kaena Point.

Cothran, Jean ed. and Clifford Geary. The Magic Calabash, McKay, 1956.

Contains a section on Hawaii. Each short story has one full page, black and white illustrations. (3-4)

Curtis, Caroline. Keola, A Boy of Old Hawaii, Illustrated by Ethelyn Myre. Tongg, 1941. 159 p.

This book is not so much about Keola, as it is a story of life in Old Hawaii before the coming of Captain Cook. Keola, who lives with his grandfather, learns all that is necessary for him to become a productive member of the Hawaiian community -- he learns to fish, to pound poi, to work in the taro field and above all, he learns the customs, rituals, and values of the Hawaiian culture. (upper elementary)

Curtis, Caroline and Mary Kawena Pukui. Pikoi. Illustrated by Robert Lee Eskridge, Kamehameha School Press, 1949.

An exceptionally good source of legends of the island of Hawaii. Good and easy reading for the upper elementary grades. Few but good ink illustrations. A glossary of Hawaiian words used in the book are found at the end.

Curtis, Caroline and Mary Kawena Pukui. The Water of Kane, il. Richard Goings, Kamehameha School Press, 1951. 249 p.

An excellent collection of legends from all parts of Hawaii. Here, the reader finds the legend of Paka'a, the backbone of a chief; of Kawelo's conquest of Kauai; of how Kane made human beings; of the tricks of Kamapua'a, the pig god, and so many more. The legends are well-written and the book is an excellent authentic source of information on ancient Hawaiian customs, beliefs and attitudes. A glossary of Hawaiian terms used in the book is found at the end. (upper elementary)

Dolch, Edward and Marguerite Dolch. Stories from Hawaii, il. Ted Schroeder. Garrard, 1960.

A book of short informative stories. A pronunciation key and glossary. (3-4)

Doyle, Emma Lyons. Hawaiian Mother Goose. Il. Ethelyn Myhre, Tongg Publishing, 1969. 48 p.

A soft paperback, which has many short, nonsense rhymes. These rhymes have English, pidgin, and Hawaiian phrases. Full page pictures accompany every rhyme .... these are fast and simple representational illustrations of water color. (1-6)

Ehlers, Sabine. Hawaiian Stories for Boys and Girls, il. Walter Kiyabu, Watkins and Sturgis, 1958.

A picture book containing legends about giants, ogres and menehunes in Kauai and Niihau. (3-5)

Elbert, Samuel H. ed. Hawaiian Antiquities and Folk-Lore, il. Jean Charlot. University of Hawaii Press, 1959.

The tales reprinted from the Fornander collection are told in Hawaiian and English. Powerful black and white illustrations by an outstanding artist. For teachers and older children who may be interested in seeing the Hawaiian text.

Eskridge, Robert L. Umi -- The Hawaiian Boy Who Became King, Winston, 1936.

Expansion of the legendary character of Umi and the steps in his life leading to his kingship. (3-6)

Fleethe, Louise. The Islands of Hawaii, Charles Scribner's Sons, 1964.

Good story book of the life in Hawaii. Introduction to the many races and religions living together in harmony in Hawaii, reflecting the Aloha Spirit. (2-6)

Hapai, Charlotte. Hilo Legends, il. Jan Moon. Petroglyph Press, 1966.

Twelve short legends center around Hilo. Tales of Maui, explanation of landmarks around Hilo and historical stories of King Kamehameha I. The small tapa-designed book is simple and interesting to read. Pen and ink illustrations. (4 and up)

Hays, Wilma Pitchford. Little Hawaiian Horse, il. Wesley Dennis, Little, 1963.

Keola and his relationship with his faithful horse. Easily read by able second graders. Good story especially for horse-lovers. (1-3)

Hickok, Margaret and John H. Sugimoto. Favorite Hawaiian Legends, Tongg, 1951.

A collection of Hawaiian folktales which relate other folktales children know such as Robin Hood and Rip Van Winkle. Illustrations like coloring book. Type is small and binding is not very durable. (3-5)

Hill, W.M. Tales of Maui, il. Jacques Boullaire, Dodd, Mead, 1964.

Tales of Polynesian folk hero, Maui, which are put together in such a fashion that they seem one continuous story. The setting is Raiatea, the ancient homeland of Hawaiians. The popular tales of Maui's adventures such as snarling the sun, stealing fire, fishing upland, and others, are included in this collection. Pleasing format and illustrations. (4-6)

Knowlton, William. The Boastful Fisherman, il. Edward Carle, Alfred A. Knopf, New York, 1970.

The Hawaiian fishermen boast that they would take home a big catch and become master. All fail and become servants instead of masters. Rough, outline sketches done in orange and green color. (2-4)

Kona, Keora and Mulgrave. The Hidden Valley, Longmans, Green and Co., New York, 1954. 111 p.

Story is based on the living legend of the menehune. A little boy helps save his people and land in time of war. When his people were ready to surrender their

homeland, Koa gets the help of the Menehune in making war materials. Interesting cover, illustrations of realistic pen and ink drawings. Children should find this an exciting story. (4-6)

Lipkind, William. Boy of the Islands, Harcourt, Brace and Co., New York, 1954. 55 p.

Fast moving story depicting culture of island people and their social life. Main character is an island boy, Lua, who is growing up and facing life. Representational sketches follow the story. (3-6)

Luomala, Katharine. Maui-of-a-Thousand-Tricks, Bishop Museum, 1949.

Research oriented, with sources and references. Would be useful for unit work with upper grades or as a resource for teacher.

Luomala, Katharine. Voices of the Wind--Polynesian Myths and Chants, il. Joseph Feher, Bishop Museum, 1955.

Anthropological data about Polynesia is woven into the tales and commentary. Legends are not separate from the text; thus, they are difficult to locate in the book. (6 and up)

Lyons, Barbara. Maui, Mischievous Hero, Petroglyph Press, 1969. 35 p.

Seven tales of one of the most dearly lived Polynesian gods--loved because of his mixture of human and god-like qualities. Small, easily handled book. Brief glossary. (3-6)

Maguire, Eliza D. Kona Legends, il. L.B. McBride, Petroglyph Press, 1966.

Collection of ten legends of the Kona area. Illustrator's notes are particularly helpful at the back of the book. (3-6)

Mahan, Beverly. Punia and the King of the Sharks, il. Don Bolognese, Follett Publishing Co., 1964.

A legend of Punia and his experiences to outwit the king of the sharks. Presents Punia as a clever and brave individual. (3-6)

Mellen, Kathleen Dickensen. The Lonely Warrior, Hastings House, 1949. 173 p.

Presents the historical facts of Kamehameha the Great, King of Hawaii, from his mysterious birth to his mysterious burial place. The story of how a chieftan united the Hawaiian Islands. (6 and up)

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Metzger, Bertha. Tales Told in Hawaii, il. Verna Tallman, Frederick A. Stokes Co.

Collection of Samoan, Polynesian, Maori, Hawaiian, Marquesan, Society Island, Rarotongan, Tongan and Managaian tales. Most of them are explanation legends.

Myhre, Ethelyn. Hawaiian Yesterdays, Alfred A. Knopf Inc., 1942.

Story of a boy, Maui, and his family. It is fast-moving and tells of Maui's big experience to visit the city of Honolulu. The thin, hard back book has very effective pictures of woodcut. (3-4)

Nielson, Virginia. Kimo and Madame Pele, il. Ursula Koering, David McKay Co., 1966.

Realistic story about a boy, who experienced the scare of the volcano. He was told by his "tutu" that Madame Pele was the spirit of the volcano, but his teacher told him otherwise. The pen and ink illustrations go well with the story. The hard back cover with Kimo's picture should quickly interest boys. (4-6)

Pukui, Mary K. and Caroline Curtis. Tales of the Menehune and Other Short Legends of Hawaii, il. Robert Eskridge, Kamehameha Press, 1949.

A collection of Hawaiian tales for the younger child. Tales of the Menehune, the seven tales of Maui, and 26 miscellaneous tales. These tales are more concise and simply told than other collections. The language, which includes dialogue, has a humorous, local flavor. The stories can be read to the smaller children, but children of the middle grades may read them independently. A useful pronunciation guide of Hawaiian words and names are included.

Rice, William. Hawaiian Legends, Bishop Museum, 1923.

These legends are collected from sources on Kauai. The vocabulary is difficult, Hawaiian names and terms are used extensively. Includes glossary. (5-6)

Smith, Walter J. and W.J. Senda, photographer. Legends of Wailua, Garden Island Publishing Co., 1955.

A book written about the Wailua River on Kaui. Legends and stories are told about landmarks of the area. The bock is easy to read with large print. Useful to the children in the 3rd and 4th grades who live in the area.

Sperry, Armstrong. Call It Courage. Macmillan, 1940. 95 p.

A Newbery Award winner of 1940. Story about a Polynesian boy of long ago, who set out on a journey in a canoe to a distant island. Ever since he was little, the boy had a fear of the ocean, so that he finally decided to prove his concept of courage. Few black and white woodcut illustrations; exciting and attractive cover. (4-6)

Taylor, Clarice B. Little Blond Shark, Tongg, 1961.

Small shark born of human parents has adventures at Pearl Harbor.

Thompson, Vivian. Ah See and the Spooky House, il. Frances Walter, Golden Gate, 1963.

Four boys observe the construction of a New Year's dragon, but each has a different way. Fun develops as they "become" the dragon for Chinese New Year.

Thompson, Vivian. Faraway Friends, Holiday House, 1963.

Lani of Hawaii helps another child learn about friendship. The sepia illustrations give a feeling of the Kona Coast. A somewhat contrived plot.

Thompson, Vivian. Keola's Hawaiian Donkey, il. Karl Thollander, Golden Gate, 1966.

Keola and his stubborn donkey move from sugar fields to coffee land, to taro patches on the island of Hawaii. Repetition in folktale pattern. The theme that work is necessary, but we should take time for beauty does not overpower the story. Some inaccuracy in illustrations.

Thompson, Vivian. Kimo Makes Music, il. Frances Walter. Golden Gate, 1962.

Young boy learns to make music of local materials -- shell, bamboo, stones.

Thompson, Vivian. Legends of Gods and Ghosts, Tuttle, 1963.

A collection of legends concerning gods and ghosts of ancient Hawaii. These tales explain such things as the forces of nature, phenomena of life, religious beliefs, origin of place name, the canoe gods, etc. These stories are recommended for older children, however they are a good collection for a story teller.

Thompson, Vivian. Legends of Maui -- A Demi God of Polynesia, Tuttle, 1964.

A collection of the legends of Maui with some description of their relationship to the rest of Polynesia. Photographs and information on volcanology. (6 and up)

Thompson, Vivian. Hawaiian Myths of Earth, Sea and Sky, il. Leonard Weisgard, Holiday, 1966.

A collection of 12 myths, beginning with a creation myth. The writing is more poetic and stylized than some folktales. The illustrations are attractive, but inaccurately depict flora. Many of the plants have only recently been introduced to Hawaii. (4-6)

Thompson, Vivian. Hawaiian Legends of Tricksters and Riddlers, il. Sylvia Selig, Holiday House, 1969.

A collection of Hawaiian tales of tricksters and riddlers. The legends are quite humorous with appeal to all children. Utilization of the classic theme of weak outwitting the strong. Insight into ancient Hawaiian society-it shows that all men had to be tricksters of a sort in order to survive and that expert riddlers held a high place of honor in Hawaiian society. (upper elementary)

Thompson, Vivian. Hawaiian Tales of Heroes and Champions, il. Hebert Kawainui Kane, Holiday House, 1971.

A collection of 12 Hawaiian tales of the kupua exploits and of men who challenged them. There are tales of shape-shifters, like Shark Man of Ewa, who had the ability to change into a shark, rat, or a bunch of bananas. Some possessed rare powerful weapons like the Ka-ui-lani's talking spear. Others had supernatural powers like Kane, the stretching kupua. (upper elementary)

Thompson, Vivian. Maui-Full-of-Tricks, il. Earl Thollander, Golden Gate, 1970. 94 p.

A beautiful collection of tales on the life and adventures of Maui, foster son of the gods. Children will enjoy these tales of the greatest Hawaiian trickster of all times and of how he defies mighty chiefs, outwits gods and plays tricks or pranks on all whom he meets. (upper elementary)

Thompson, Vivian and Caroline Curtis. Tales of the Menehune, il. Richard Goings, Kamehameha Press, 1960.

This book contains six tales of the menehunes, legends of Maui and other short legends of the Hawaiian Islands. They tell of how the menehunes built Laka's canoe, of how Maui discovered the secret of the firemaking from the 'alae birds, of the coming of Pele to Hawaii, and many other tales and legends. (upper elementary)

Thorpe, Cora W. In the Path of the Trade Winds, Putnam, 1924.

Many of these stories involve the legendary chiefs and kings, gods and goddesses. Emphasis is upon royalty, taboos, and their fights and intrigues of position. (6 and up)

Thrum, T.G. More Hawaiian Folk Tales, McClurg, 1923.

This collection is divided into three sections -- traditions, legends and beliefs and practices. It includes maps, photographs, and a glossary. (6 and up)

Westervelt, William. Hawaiian Historical Legends, Fleming H. Revell Co., 1926.

A book of 21 legends and stories. The author relates the stories to their historical significance, explaining how some of them could be physically and geographically true. (6 and up)

Westervelt, William. Hawaiian Legends of Old Honolulu, Tuttle, 1963.

This collection is more difficult and therefore for the upper grades. The legends include the migration of the Hawaiian people; Hawaiian chiefs; the origin of surfing, and the history of landmarks around Honoululu. It is illustrated with old photographs from the early part of the century.

Westervelt, William. Hawaiian Legends of Volcanoes, Tuttle, 1963.

This book contains one section of legends about Pele, goddess of fire and another section of geologic information about the Hawaiian volcanoes and the Pacific basin. (upper elementary)

Wheeler, Post. Hawaiian Wonder Tales, il. Jack Matthew, Beechhurst Press, 1953.

A collection of 12 tales of ancient origin. Similarities to the Old Testament stories are evident. Small, simple and occasional black and white illustrations. Tales are long and involved. (6 and up)

Winnie, Jane Lathrop and Mary Pukui. 'Olelo No 'Eau A Ka Hawaii, il. Jesse Fisher, privately printed, Honolulu, 1961. 39 p.

Folk sayings of Hawaii found on every page, are written in Hawaiian and English. Pen and ink with pastel water colors help bring out the riddle or main idea. (1-4)

POI FACTORIES

1. Haleiwa Poi Inc.
   66-497 Paala Road
   Phone: 637-4055

2. Honolulu Poi Co., Ltd.
   1603 Republican
   Phone: 841-8705

3. Kalihi Poi Mill
   223 Kalihi
   Phone: 845-3424

4. Kapahulu Poi Shop
   3110 Winam Ave.
   Phone: 737-8014

ANCIENT POI POUNDING

1. Ulu Mau Village

ACADEMY OF ARTS

The Lending Library in the Educational Wing:

The Academy of Arts has many ancient Hawaiian artifacts such as calabashes, fishhooks, poi ponders, kapa beaters, gourds, and sennit cords. Teachers can take out twelve of these for a two week period. The library also contains slides of the material culture of the Hawaiians which may be borrowed by the teachers.

The library also has an extensive photograph file on ancient Hawaii -- its architecture, tapa designs, royalty and in general, on the various aspects of Hawaiian life. There are also drawings by early artists that depict Hawaiian life and scenes. Fifteen of these photographs and reproductions can be borrowed for a period of two weeks.

Teachers should take advantage of this excellent resource. The personnel are very cooperative and will be glad to offer any assistance to teachers.

BISHOP MUSEUM

The first floor of the Bishop Museum is devoted primarily to prediscovery Hawaii. The following can be found in their exhibits.

1. A large wall map of the migration pattern of the Polynesians and of their arrival in Hawaii.
2. Life-size model of a house constructed in the traditional way.
3. Exhibits of household furnishings -- brooms, fans, stone lamps, pillows, lomi lomi sticks, etc.
4. Examples of gourd and wood containers such as poi bowls, platters, finger bowls, water containers, ipu'aina or scrap bowls, etc. There are also decorated gourds from Niihau, the 'umeke pawehe.
5. Miniature model of the luakini heiau of Wahaula.
6. Images of Kukailimoku, exhibits on the images of gods or aumakuas made of feathers, wood and stone.
7. Two canoes, a model of a double-hulled canoe.
8. Exhibits on the fish hooks of Hawaii and of some of the Polynesian islands, fish spear racks.
9. A chart showing the class divisions of ancient Hawaiians.
10. Examples of feather leis and capes, kahilis, sash, and feathered helmets.
11. Exhibit on Hawaiian instruments -- nose flutes, pahu heiau (temple drum), pa ipu (gourd drum), 'uli'uli (rattles) etc.
12. Examples of kapa cloth and the tools used to make it.
13. Exhibit on the weapons.
14. Sports equipment of the Hawaiians such as surf boards, konane boards, holua sled, pala'ie (loop and ball game), pana 'iole (bow and arrow), etc.

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15. Examples of ornaments of dog teeth, shell, and sea urchin.

On the first floor, there is also a courtyard where some of the Hawaiian plants can be found as well as some examples of the fishermen's aumakuas. Near the entrance of the museum, there is an exhibit on the gods of Oceania. An exhibit on Kamehameha can also be found on the first floor.

The second floor deals primarily with the post-discovery period, having exhibits on the explorers, missioners, whaling, and on the monarchy.

The third floor, entitled "Living in Harmony: People From Many Lands", has exhibits on the various ethnic groups that settled here. There is also a Monarchy Room on this floor.

Bishop Museum Slides

Topic	Number Available
Art forms (carvings in wood and stone, weaving, and special eating dishes	30
Feathers (birds, capes, kahili, leis)	100
Famous Persons, e.g., David Malo	5
Food implements and bowls	16
Fishing (hooks, bait cups, traps)	18
Games	5
Hula implements	8
Images and gods	14
Kapa tools and kapa designs	300
Nets	5
Ornaments	16
Petroglyphs	20
Pili grass houses	17
Pandanus weaving (lauhala)	18
Royalty medals and dress	15
Tools (kapa stamps, adzes, shell implements)	28
Twined baskets	18
Weapons and war gods	10
General overview of Hawaiian activities (tools, dance, canoe, alii)	35

Slides are available in the Bookshop of the Bishop Museum. Open to the public Monday through Saturday from 9:00 a.m. - 5:00 p.m. and on Sunday from 12:00 - 5:00 p.m.

PHOTOGRAPHS

Bishop Museum No.	Subject	Size
25775	Wet taro field	11x14
33703	Gathering taro	8x10
35199	Dry taro	8x10
35472	Stone poi pounders	8x10
26304	Men making poi	8x10
	OF THE SEA	
26372	At sea	8x10
26564	Outrigger	8x10
26375	Mending nets	8x10
27312	Mending nets	8x10
33735	Throw net	8x10
35145	Hukilau fishing, women pulling net	8x10
35160	Boy with throw net	12x18
26358	Fisherman with spear	12x18
25575	Old fisherwomen	8x10
27437	Drying fish	8x10
25886	Fishpond near Kokohead	8x10
25517	Sato's Fishmarket	8x10
25580	Old fisherman	8x10
	People	
25580	Close-up of Hawaiian man	12x18
25575	Two Hawaiian women	12x18
	Polynesia	
Kapingamariangi	(A coral atoll in 1946)	
20952	Plaiting baskets	8x10
20966	Rethatching a house	8x10
21017	House thatching	12x18
20992	Canoe building	8x10
20999	Making a fine-meshed net	8x10

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21037	Beating breadfruit tapa	8x10

PHOTOGRAPHS OF OLD PRINTS

By Heddington

20624	Village of Macacoupou, Owhyee	20x24

By John Webber (1751-93)

29122	Canoe with masked rowers	8x10
29124	King of Hawaii brings presents to Cook	8x10
29125	Man dancing	8x10
29126	Man in mask	8x10
29128	Man in helmet	8x10
29129	Young woman	8x10

By John Mears (1790)

29137	Hawaii chief	8x10

Other

29188 a, b	Warrior	8x10

MAPS

28296	Relief map of Kauai	8x10
28296	Relief map of Oahu	8x10
28299	Relief map of Hawaii	8x10

Other

35133	Scene Hawaiian village	8x10
26317	Stripping lauhala	8x10
12140	Village at Waimea	20x24
21986	Keauhou fish hooks	20x24